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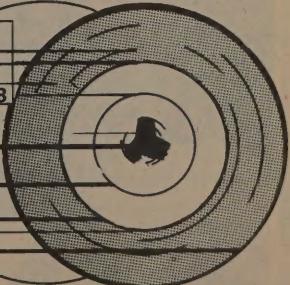
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THE YEAR OF THE BRITISH INVASION.. AGAIN

By Lisa Robinson

In 1964 there was a tremendous explosion on the music scene. The Beatles, the Rolling Stones, the Kinks, The Who ... all of these groups were coming out of England making rock and roll music that changed the world. It was all influenced by American rhythm and blues of course — Chuck Berry, Little Richard, and all of the great black blues artists had influenced these boys far away in Liverpool and London; but there was no denying that the British bands influenced an entire generation of Americans.

What's happened since? Well - we've had flower power, San Francisco, huge American bands like Grand Funk, The Dead, CSNY, Allmans ... and yet - nothing was quite as much of an Event in music this past year as The Return of Bob Dylan to the concert stage. Nostalgia? Perhaps, but let's look at the rest of the year as well. The biggest tours - the biggest bands, were predominantly British. Led Zeppelin, Eric Clapton, The Who, Deep Purple, The Moody Blues, Emerson, Lake & Palmer, Yes. What's this all about in 1974? When the Who got onstage at Madison Square Garden and performed "My Generation", "Can't Explain", and "Summertime Blues", Pete Townshend may have felt that it was a bit dated, but the audience sure didn't. And there was nothing rock and roll revival about it - it was sheer rock and roll joy.

Led Zeppelin didn't tour for a long time - about a year and a half between their tours and their albums ... and they then come back and zap this country in particular with massive strength in terms of their musical and popular power. There is little doubt that this, probably the biggest group in the world, had one of the most amazing tours this past year. They broke the Beatles Shea Stadium record of 55,000 people in attendance for a concert by a single group when they drew some 56,000 plus to an outdoor concert in Tampa last spring — if they were to tour tomorrow they would

probably break their own record.

The Rolling Stones didn't tour this year - they sent a film out instead, ("Ladies and Gentlemen, The Rolling Stones") - but there were constant reports, rumors and denials of a Stones tour forthcoming. If they were to tour - well, you can imagine the sellouts. Eric Clapton returned to the performing stage for the first time in over three years - and he had no trouble at all selling out each and every venue that he played. The man who some consider the world's greatest guitarist performed a fairly laid-back set in terms of what many may have expected; there were some incredible guitar solos on old favorites like "Layla", "In The Presence Of The Lord", "Tell The Truth", and "Have You Ever Loved A Woman" - but Eric - performing with vocalist Yvonne Elliman, proved his vocal abilities as much as he did his prowess on the electric guitar.

The Who sold out four days at Madison Square Garden - And that's after they had toured much of the country earlier in the year. Who fans are fanatic - they lined up during a radio broadcast of a live Who concert - buying all Garden tickets within hours of the box office opening. And if they came back next week - they would probably be able to do it again.

Same with Yes. Same with ELP. There's just something about the British bands - a certain media excitement, that really doesn't quite happen with many other groups - except perhaps, for the Dead and the Allmans who also have intensely devoted concert followings. Even groups like The Kinks ... Roxy Music ... when they come here, one gets the feeling that they may not be back again so soon, and their fans literally come out of the woodwork, in a way, to show their loyalty and their devotion.

David Bowie never sold many albums in this country, although in England he has been, for the past few years, a huge

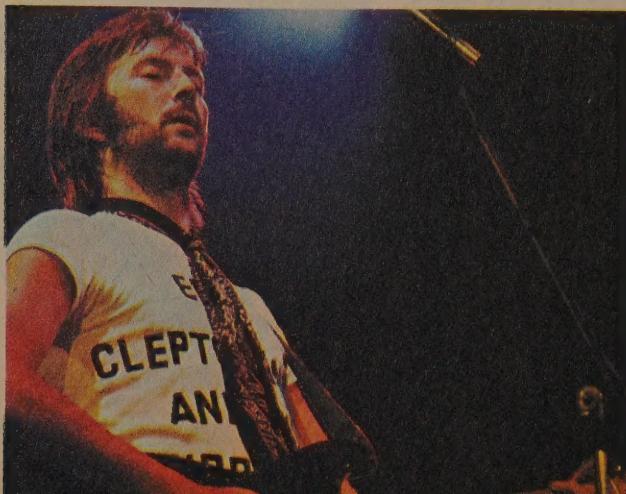
star. This past year - with the success of his "Diamond Dogs" lp, he managed to sell out concerts all over the country, as well as two huge shows in Madison Square Garden. His complex staging and lavishly produced show - Broadway designer Jules Fisher did full sets, lighting and sound, brought a new theatricality to rock, took it further than Alice Cooper. It just serves to remind us the power of Anglophiles ... all those fans who have always been into British groups.

Groups like Yes and Emerson, Lake and Palmer came here and had massive tours as well - they have big shows, big audiences, and will be big groups on the touring, as well as the album scene for a long time. A group like Deep Purple - or the Moody Blues will surprise everyone by coming here and doing sellout business all over the country, then virtually disappearing for another year.

The major difference with the British bands is that they aren't around that much. At least they don't seem quite as accessible. The idea that they *live* and record so far away somehow makes them seem more glamorous, perhaps. When a new band like Bad Company, or Roxy Music - come here from England, it is usually with a certain amount of advance hoopla as to their being the new Band From England ... it carries with it a mystique that American bands don't always generate.

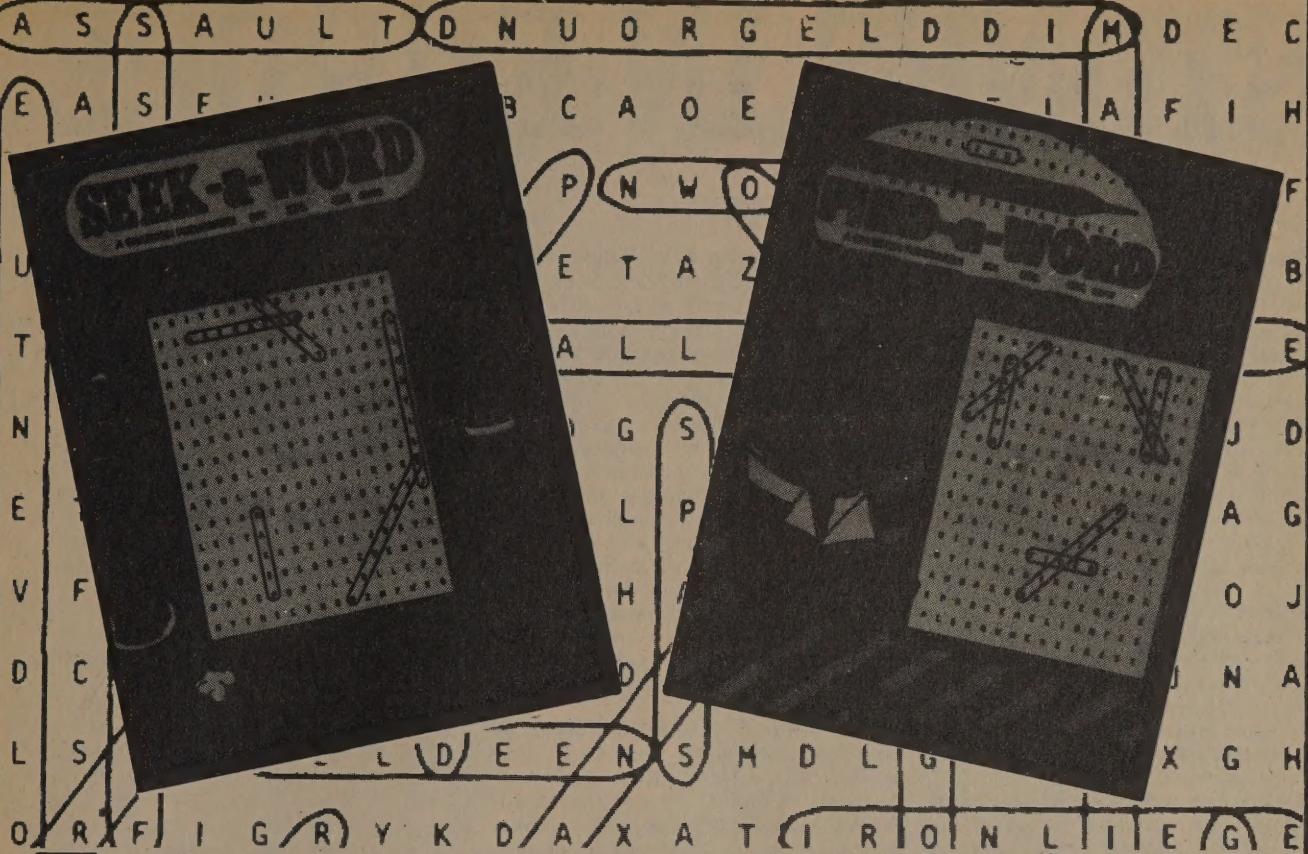
Of course, as said earlier, the Bob Dylan tour was a huge event. And all the bands here do well — J. Geils, the Winters, obviously the Dead, Allmans, The Band, Todd Rundgren, ... the list is virtually endless. But in 1974 - once again, it seems just a bit that another British invasion was upon us again. And ... as the rest of the year unfolds, we know that George Harrison will tour, after December - 1975 - we'll probably see the Stones on our stages again, as well as Led Zeppelin, the Faces may come back, surely Elton John will ... British rock is definitely here to stay. □

Michael Putland



Neal Preston





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STONES IN EUROPE

By Nick Kent

London — "I know when I've given a lousy performance and I know when I'm great. I've worked myself into a state where I know I'd never ever give a very, very bad performance, but concerts vary and I think it's amusing that most writers can never really distinguish between a mediocre gig and a great one. Like those Wembley concerts, where I just wasn't on form — almost everyone said 'ow great I was when I knew I wasn't doing my best. I mean, the first show there was 'orrible!'

But then there were concerts like the first show at Birmingham — were you there? — now that was a great one, because the audience just stayed rigid in their seats and I found myself playing to the air which was beautiful in a way. I perform for anyone who's putting out some kind of reaction, and if there's no perceivable reaction I'll perform to the air. And that's sometimes when my finest moments happen."

Mick Jagger was sitting back relaxing at Wilton's, a restaurant for successful businessmen and socially-acceptable celebrities. The last gig of the Rolling Stones European Tour '73 had occurred

over a week ago in West Berlin, and now it appears to be time to relax. Still, Jagger is viewing future projects with lively concern: he has already started writing new songs and is soon to embark on a trip to North Africa in order to concentrate more fully on the task.

He currently hopes to get the new Stones album out by January and tentatively plans to have half of it 'live' and half either new material or perhaps reworkings of a few non-originals the band have been toying with the idea of recording for quite a while. Still that's all for the future and, God knows, one is more than aware that Stones projects are prime victims for spontaneous whims and fancies that can easily alter their whole original vision. Back to contemporary matter.

The Stones European tour seems, as with all live work the band does nowadays, half-obligatory and half-desirable. America is more thoroughly desirable simply because, as a complete entity, it is easier to strategically conquer, and it's also infinitely more beneficial to play there economically.

"Frankly, I think Europe's crazy," states Charlie Watts in Berlin. "I mean, it's so much better when you tour the States, because it's just one huge country and you can co-ordinate yourself so much better. Europe's mad though because of all the borders, and everyone's speaking a different language and that. Know what I mean?"

"It's hardly a financially successful operation. The last time we toured Europe we actually lost money. Can you imagine that? Having to slave around playing all these places and then finding out you've lost money."

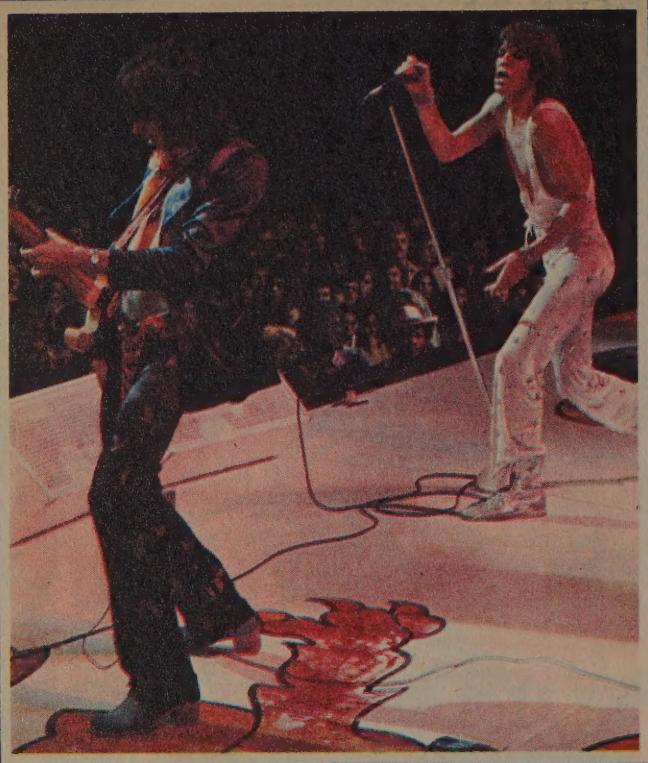
"This might just be the first European tour we make any money on, though I don't know. Really, I'll be the last one of all to know about it."

At this point, it appears that once the accounts have been sorted out, the Stones will have made a little money on the tour which is surprising considering that at least fifty-three people were travelling around in an official capacity as the band's professional constant entourage. These range from Pierre La Roche, the renowned make-up artist whom Jagger



Michael Putland





personally contacted in order to perform wonders on his face for every concert, right through doctors and accountants, to someone like Newman Elmo ("Ted") Jones III, a crazed Arkansas cowboy-guitar genius who is virtually invaluable to Keith Richard when it comes to general guitar maintenance and tuning up.

The main organizer of the tour, and probably Jagger's second in-command where all the Stones' affairs are concerned, is Peter Rudge, who has shouted and bullied his way into becoming a highly respected and totally efficient task-master.

"I don't think I've ever worked harder than I have during this tour," stated one of the security men from Artistes Services. "Pete Rudge gets the most out of you, but he also gets things done. The thing is, though, that this is the quietest bunch I've ever toured with. I mean, you 'ear all these stories about the Rolling Stones bein' this an' that, but they keep 'emselves to 'emselves. Now when I was goin' around with Gary Glitter..."

The latter statement appears to be true. There have been no actual busts (though at least one plain-clothes policeman was discovered residing in each and every hotel the Stones stayed at in Europe, presumably ready to pounce at any given moment), no hotels destroyed (the only Led Zeppelin-type incident where a hotel room was damaged, actually happened *after* the Stones themselves had vacated the establishment), no tales of grand debauchery and outrage to be gleaned from this tour. Only Keith Richard, easily the wildest member of the band, seems to deviate from the current tradition of the Stones being regarded as true English gents.

Prior to the tour, Richard was made the object of a bout of rumours which

claimed that he was either unable to tour again with the Stones or even that he had been 'ousted' from the band. Keith however appeared onstage at Wembley looking his usual magnificently dishevelled self, hair ratted up and cheek bones as deep as snake-pits, pacing the numbers and fulfilling the contention for many (including a strong faction within the Stones' immediate entourage) that he is now perhaps musically *the* vital member of the Rolling Stones. Offstage he talks in a stoned but coherent mumble.

"I see my duty within the band now as regards organizing the numbers, starting 'em off and finishing 'em. Sometimes it's great and sometimes I mess it up. I mean, last night I tripped over the leads and dropped my pick twice!"

Mick Taylor is the member of the band currently receiving most attention from the critics who unanimously applauded his peerless guitar work throughout the whole tour. Still shy in a very courteous way, his current acclaim has given him the seal of approval, recognizing him finally as a bona fide member of the Rolling Stones rockin' roll ensemble as well as allowing him to step out of the awesome shadow cast by the late Brian Jones.

"I felt more uncomfortable stepping into Brian Jones' shoes than I did, say, taking over from Clapton and Peter Green when I joined John Mayall's band. That was hard at first but once I was in control, playing blues stuff got so boring. Playing with the Stones now, though others might think the opposite, has given me more musical freedom of expression than I ever had before."

The actual show is possibly the finest ever all purpose rock 'n roll raunch spectacular where musicianship, pacing, style, visuals, and live charisma are concerned. It's easily the best tour performance-wise, the Stones have ever undertaken. Kicking off the minute the lights go up with

Keith's classic rhythm chording for "Brown Sugar". Jagger takes over as front man for that and "Gimme Shelter", backing off for Richard's wasted frame to be captured in the spotlight during "Happy".

"Tumbling Dice" spirals out with Jagger loping around the stage cajoling the audience towards a reaction. "Starfucker" kicks so much harder than the album track while "Dancing With Mr. D" achieves a sleazy quality live that the recorded version only hints of. "Angie" is tougher live too but still fragile enough for its essence to be imparted to the audience. Both "Doo Doo Doo Doo" and "Silver Train" were at one point used but more or less dropped as the former "is somehow too complex to come across effectively onstage" while the latter "sounds too much like 'All Down The Line'."

The Stones then move into what many consider to be the tour's 'piece-de resistance' "You Can't Always Get What You Want" which features Jagger's finest vocal performance anywhere and a long passionate guitar solo by Mick Taylor. Then into "Midnight Rambler" — jagged chords, smoke-screens and Jagger crowing like a demented refugee from one of Tennessee Williams' saltier epics. After that the pressure is raised ever onward — "Honky Tonk Women", "All Down The Line", a manic "Rip This Joint", "Jumpin' Jack Flash", and "Street Fightin' Man". Jagger throws flower-petals and water over himself and the audience, grabs Keith who falls backwards speechlessly spaced on his own adrenalin and the lights go out.

No encore. When the lights reappear the sweat, smoke, and confetti hangs on the stage like dead insects in solid air. The Kings of the Jungle have already disappeared back to their hotel rooms, wives and friends in tow. □

THE BEATLES: 10 Years On

1964 - 1974

"I declare that John Lennon, George Harrison, Paul McCartney, and Ringo Starr are mutants. Evolutionary agents sent by God, endowed with mysterious powers to create a new human species."

Timothy Leary
in "The Beatles Book"
(Cowles Books, 1968)



Ten years ago this month of February the hysteria was just starting. The rumblings from England about this super pop band took black and white form as 79,000,000 people across America tuned in The Ed Sullivan Show to find out what "The Beatles" was all about. On February 7th and again on the 21st they found out. The screaming audience that Sullivan tried to calm down from his cigar store Indian pose spread from tv set to tv set, radio to radio, concert hall to concert hall.

The Beatles were an electric shock, a sign that life wasn't always going to be 1950 or even 1960. It was going to be exciting, we were all going to get turned on, and to make it happen you just had to go get a Beatles record and put it on your turntable.

Although 1964 was the year of Beatlemania here in the U.S. their history stretches back years before that fateful February. They'd even

made a tv appearance here prior to Sullivan, "Thank Your Lucky Stars" on ABC. But in 64 they were right for the times and the times were right for them. Just as in the 50's when the one-two rhythms of rock and roll were an expression of the life style, so the straining high pitched voices of John, Paul, George, and Ringo was a perfect match for what we all felt. Especially if we were well under 21 and ready to accept anything that mom and dad didn't like. And mom and dad sure didn't like those Beatles, long haired fiends from across the water, come to take their daughters away.

The story of the Beatles is the story of their records in a way. For each of their singles, and later each of their albums, was a statement you either got behind or found .. well, that you just couldn't understand the words.

The first Beatles single was "Love Me Do". Released in England on the

5th of October 1962 and destined to be the only single they ever released that didn't go to number one. It stopped at 17 on the charts held from going any further by such memorable titles as "What Now, My Love?" by Shirley Bassey, "Because Of Love" by Billy Fury, and "Bobby's Girl" by Susan Maughan. What, who?

By January of 1963 the boys were in better shape, beginning a seemingly endless string of number one records in England that were mirrored with the same success in America once they were released here. "Please Please Me" — January 1963; "From Me To You" — April 1963; "She Loves You" — August 1963; "I Want To Hold Your Hand" — November 1963; "Can't Buy Me Love" — March 1964.

But despite the hit records it was television that really sold The Beatles to America. The Ed Sullivan Shows, the news footage of runaway crowds

at airports, the awesome film experiences of the band filling Shea Stadium. And it was the chance to group together with tens of thousands of others into a throbbing mob that just shot out steam and screams as four little dots came unto the stage and the police tightened their ranks.

By the end of their first year of success, The Beatles had turned the record business into a box office bonanza, with companies tripping over each other to sign a) any other group from Liverpool; or, failing that, b) any other young British band that had long hair and looked scruffy; or, failing that c) anything that was male, owned a guitar, and had a British accent.

That first year of Beatles success is still amazing. They became the first group to have a record become a million seller before it was released. They sold over 30 million records in the U.S. in their first 15 months of stardom. It went on and on ...

It began in Liverpool. A town that had, at the time, a population of some 300 rock and roll bands, "Beat Groups" as they were called. How the boys suffered and starved, went to Hamburg on a tramp steamer to starve some more, lost two members and found Ringo, got discovered by Brian Epstein, became rich and famous ... all that's been told before.

How America became a nation of Beatle wigs, buttons, sweatshirts, hair spray ... even Beatlenut ice cream ... how we took off our coon skin Davey Crockett hats to show our long hair ... all that is the story of the Beatles which has reached legendary proportions.

In the middle of all that were four young men from the industrial city of Liverpool. Half forgotten because we were so busy dreaming about what we thought they were, what they meant to us.

The four of them

John Lennon: Chief Beatle. "If we've got to have a leader I guess I'm him."

John Lennon: Commentator on the world scene. "Politics? They have no message for me, nor for any of us. I haven't got much time for politicians. I've never bothered to vote. The Bomb? Nuclear disarmament? Well, like everyone else, I don't want to end up a festering heap, but I don't stay up nights worrying. I'm preoccupied with life, not death."

Paul McCartney: Living as the alter-ego to John. "I guess it was pure chance that I met John. You see my mother was a district nurse, until she died when I was 14, and we used to move from time to time because of her work. One move brought me into contact with John."

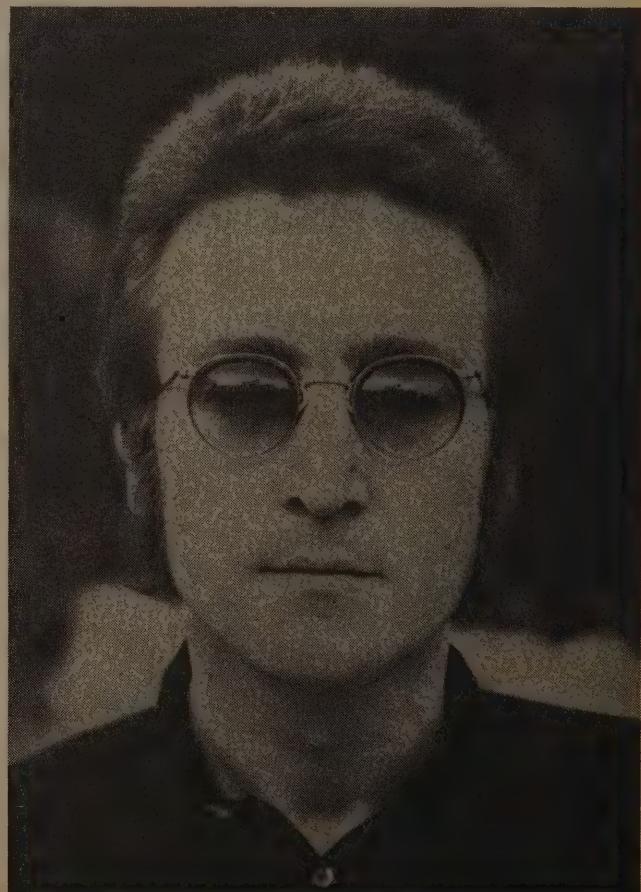
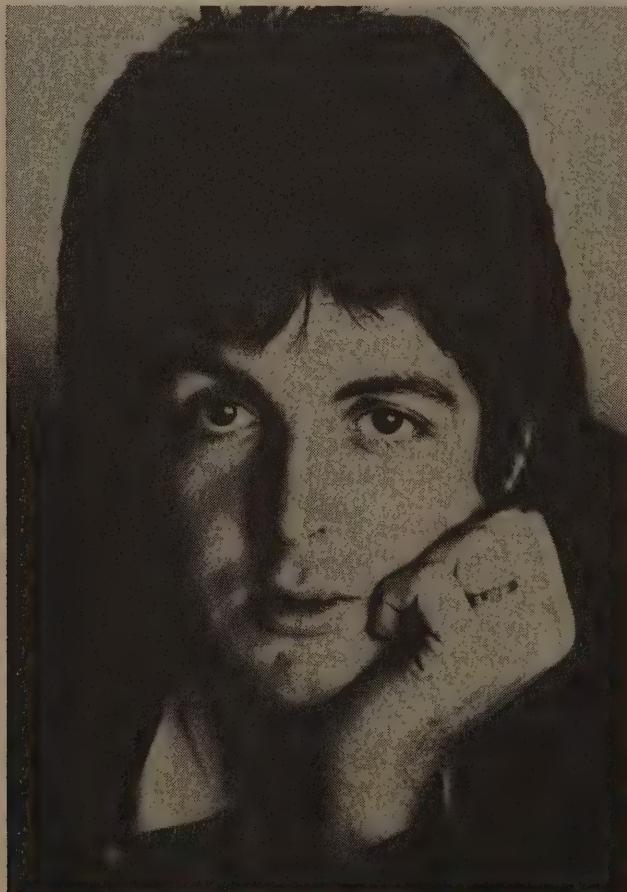
Paul McCartney: Left-handed

basses, fame, and fortune. "You know, when you're about 11, you start to think about what's going to happen to you. I've often thought about it. My plan was to go on playing the clubs until I reached 25 — a ripe old age — and then go to John's Art College and hang on there for a couple of years. I never dreamt about being discovered or anything like that. I always thought discovery was something you read about."

George Harrison: Always quiet, soon to be mystical, but really just a regular guy. "I like parties and a bit of fun like anyone else, but there's nothing better, for me, than a bit of peace and quiet. Sitting around a big fire with your slippers on and watching the telly. That's the life!"

George Harrison: Leaving school to become an apprentice electrician. "I had to stop trying to be an electrician because I kept blowing everything up."

Ringo Starr: The shy one. "I'm not interested in living it up. All the money is invested. I don't even know how much it is. I don't take much out — just for clothes, a few cigarettes. When it ends — well, we've been skint before. But I'd like to have enough to do something — well, something with me hands. I've always loved basketwork, or pottery. Shaping something, making something. Being able to say, 'I did that.'"



Ringo: Who doesn't go out very much. "I've got records to listen to — everything from rhythm and blues to country western style — and fan mail to answer."

The four of them slowly wending their way from one hit to another "Ticket To Ride" (1965), "Help!" (1965), "Paperback Writer" (1966) — until it was Sargent Pepper time. The first album to be an album, a complete work, with flow to it that smacked of little druggies in the night and a whole new consciousness for those who understood it.

The Beatles have given us so many different things to remember; so many little events that key-off our own memories of life in the Sixties: The Star Club and The Cavern, Cynthia Lennon, George Martin, Julian Lennon, Juke Box Jury, A Hard Day's Night, In His Own Write, Maureen, M.B.E.'s, Help!, Zak, Shindig, How I Won The War, India, Patricia Anne Boyd, Jane Asher, Ravi Shankar, Magical Mystery Tour, Candy, The Apple Shop and Apple, Wonderwall, Yellow Submarine, Revolution, Two Virgins, Allen Klein, The Magic Christian, Linda Eastman and Yoko Ono, Lie In For Peace ... They touched it all, every part of the era, everything that was happening or bound to happen soon saw a Beatle or two passing through, stopping for a while, getting

involved, moving on.

And then it ended, almost as suddenly as it had begun it was over. The Beatles were no more. The funny thing is that the break-up of the Beatles was a natural event. They had changed, we had changed, the world had changed. Not that we didn't need them anymore, but that the climate was no longer right for the energetic innocence that they represented.

Long hair and rock and roll bands weren't the thing to startle or surprise us anymore, they had become common place, part of our life experience. In fact, as the 60's ended the 1964 image of the Beatles looked tame, contrived, nothing to really believe in. Like a magic trick that has lost its charm because we know how it's done.

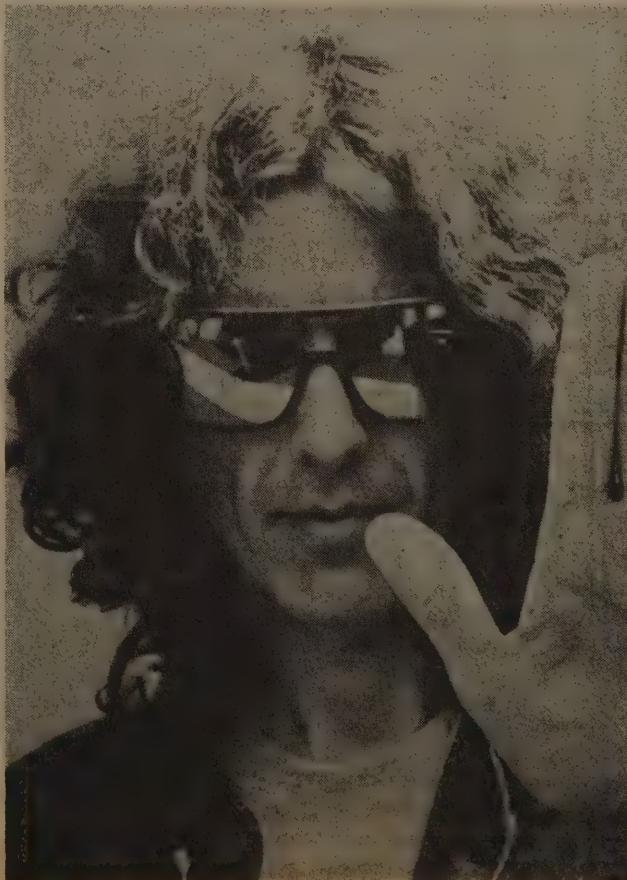
Ten years ago this month it started. For those of us who have lived by the beat those ten years are equal to a hundred. We've been shot through more changes, absorbed more media energy, seen, heard, and thought more than is good for us. And along the way we've lost The Beatles. And we've lost what they stood for. It's as difficult to look back now and try to feel how it was as if a hundred years have passed. Maybe they have.

What about the John, Paul, George, and Ringo of today? Aren't they Beatles still and all? Not really. Even when John, George, and Ringo

assembled in Los Angeles last year to play on John's album "Mind Games" it wasn't the Beatles. Paul wasn't there and reports had it that if Paul could be brought back into the fold the boys might just have another go at it. But can they really believe today's reconstituted Beatles would be anything but a trip down Memory lane; something of a sad parody of days that have long since gone.

Individually each of them has shown a distinct talent for entertaining and making music. John with his rock and roll albums that show his basic rock steady roots. Paul with his love songs and almost traditional approach to pretty melodies that are steeped in the affection he has for his wife and family. George who has been captured by ideals of religion, peace, clam ... making him somehow the musician of the group. And Ringo who is full of humor, over-production, and a certain Charlie Chaplin tramp camp that is both sad and charming.

John, Paul, George, and Ringo are still making good music, at times brilliant music. They have continued to contribute to the changes going on around them. They still mean something to us all and with every album they release we are given some new enjoyment. But they are no longer Beatles. Just as we, except in the past tense, are no longer Beatles fans. □



BANDS OF 1974



Another year, another Bowie ...



The Allman Brothers Band ...



Even in 3-D they're a hit, Grand Funk Railroad, still locomotin' ...



Eric Clapton, superstar of the year ...



The Dead at the Mars Hotel, and Garcia without a beard ...



Ray Davies' Kinks finished their Preservation Act ...



Rick Derringer, all American rock and roller ...



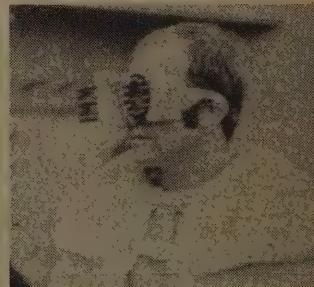
David Johansen, lead singer of The Dolls ...



1974 ... the year the legend returns ...



Emerson, Lake, And Palmer...



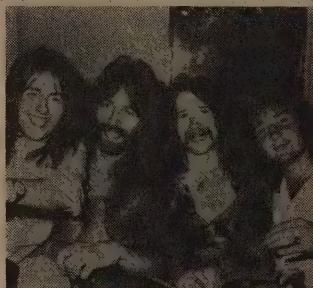
Elton and Bernie, some of the finest music this year ...



Still rockin' up the charts, The Doobie Brothers ...



Eno, rock mysteries and warm jets ...



Foghat ... Dave, Roger, Rod, Tony ...



Bryan Ferry, lead singer of Roxy Music.



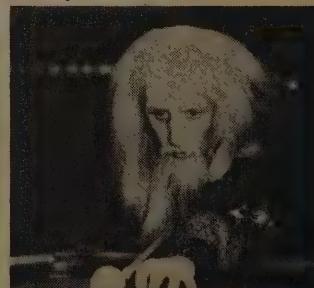
Surprise success of the year, Golden Earring ...



Peter Gabriel, leading Genesis to new concepts of rock ...



The Electric Light Orchestra, headin' for a showdown ...



Ringo, as Merlin the Magician in "The Son Of Dracula"



Rock's newest executive, Dark Horse Records chief, G. Harrison ...



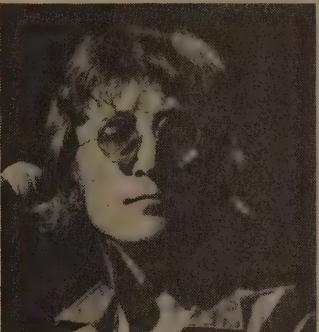
Ian Hunter, rock author ...



Ain't nobody like the J. Geils Band ...



Kiss, trying to turn a kissing contest into a hit record...



John Lennon, a year for mind games ...



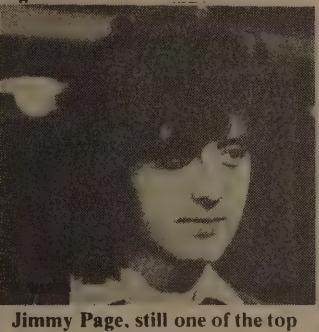
Paul McCartney's Band On The Run album was number one



Maria Muldaur, a first big hit ...



Harry Nilsson, a movie and an album...



Jimmy Page, still one of the top guitarists in rock, and with Led Zep...



You all remember Alice Cooper...



Robert Plant, everybody's fave ...



Suzi Quatro, along with Mud, The Sweet, and Gary Glitter, a very trendy kind of rock ...



Lou Reed, rock and roll animal...



Another year of beautiful music from Cat Stevens ...



Mick Jagger, still the best ...



Pete Townshend, a new album, and the Tommy movie...



Edgar Winter (left) working out with Rick Derringer ...



Back on the charts, Johnny Winter ...



Paul Simon, making fine music...

THE SHAPE OF THINGS TO COME

By Lenny Kaye

Hope springs eternal. Three years ago, if one cared to sit down and assess the state of the art as it relates to pop music and its rock and roll tendrils, it might've been foreseen that the time was ripe for an underground force to come ripping through the readymades of a field oversaturated with its won clichés and grant us a stunning entrance into the seventies. Setting up the extremes of the then-singer-songwriters (James Taylor, Neil Young) against the heavy metal bands (Black Sabbath, Grand Funk), the confident prediction could've called for a new force in the making, a return to primitive realism that would utilize the lessons of the sixties over the foundations of the fifties.

Actually, it wouldn't have been a bad guess. Given a form that was trying to come to terms with its own paradoxes of respectability, it would only seem logical that a sudden amount of fresh, direct thinking should suddenly arise to slice through layers of binding illusions. This did take place in a large part, as the words "...and roll" were fully restored alongside "Rock..." to open the way toward a more enjoyable born-to-boogie form. But what wasn't anticipated, and indeed, even today seems underrated as a factor of the music industry, was the increasingly specialized nature of an expanded pop audience. With everybody sitting around trying to guess who was destined to be the seventies' Elvis or Beatles, the thought never occurred that there might not be such a creature extant.

On the surface this could appear very menacing, especially with the bearish nature of the music industry these days (less albums released, while those that do arrive in the stores sell progressively less). But instead of interpreting such slippage as a sign of regression, as do most of the record companies and the trade

papers, it's first beginning to be seen how such a trend might not prove bad at all. A careful categorization of the charts reveals no dominant direction, no centers of gravity, no overwhelming hit formulas. Instead, everything appears to be selling, and though this might involve a scaling down of expectations (must every new artist be expected to supply a gold record?), it might also be balanced by a consequent audience diversification and its attendant benefits.

With a fragmented musical audience, for instance, the chances of success within a chosen classification becomes easier. Instead of competing against outside opponents, a new artist is essentially sent up against his peers. A company does not have to scatter-shot its attack, and can aim for those audiences most likely to respond to that type of music. It helps the artist, who doesn't have to worry where his next meal is coming from; it helps the record company, which doesn't have to pour huge sums of money into a losing cause; it helps the consumer, giving him more selection within his range of interest and, at least potentially, allowing him a choice of breaking free from the mass mind.

Such theories seldom work in practice and this one is no exception. Record companies no longer have the option of being the small independents they might've been in the turn of the sixties, generally having to rely on the patronage of a larger distribution empire. Nor do artists necessarily care about resigning themselves to the smaller scale when a major dollar strike could be so near at hand. Still, that look at the charts (even in an incredibly tight-playlisted nation) shows just how well the industry is working in spite of itself. If anything, novelty records are the order of the day, the pop mind at cautious work, and quality is surprisingly holding its

own.

It makes, however, for a safe music, which might be a side-effect of the record-buying population's thin spread. Novelty records - or even the idea of pop as a conscious drive - does not make for lasting artists, and over and over, we're seeing a return to the one-hit rise and fall so anciently familiar to followers of the Jaynettes, Sheb Wooley, the Count Five and Domenico Modugno. Will we still remember Mocedades ("Eres Tu") in three months? Sister Janet Mead ("The Lord's Prayer")? Think's hymn to drug abuse and parental misunderstanding ("Once You Understand")? "The Streak"?

The one stable element in all of this is the soul market, which is beginning to demonstrate a superiority and identity over the airwaves that could not have been predicted anywhere in the late sixties. I don't find this unusual; top 40 programmers have always turned to black music whenever current (read white) pop showed signs of splintering, most noticeably in the early and mid-sixties when Motown came to power. Today, however, built by the renewed popularity of discotheques and the enormous sophistication of black recording techniques (are there any words for what Kenny Gamble and Leon Huff - O'Jay's, Harold Melvin and the Blue Notes, MFSB - have done for Philadelphia?), the field is literally exploding. The rhythm and blues charts could be mistaken for a reshuffling of the standard top 100 with much justification, and Stevie Wonder's five Grammys tellingly demonstrated the higher outcroppings of this phenomena.

Progressive rock still lives on among the withered outlands of the FM band, though it is currently riding a slow phase through no fault but its own creators. Having been given the choice of breaking new ground or reworking old themes, it

seems to have chosen the latter, despite enjoyable results to the contrary. There are still variations to be taken on the commonplace modes - Yes have shown a continuing experimental edge, as well as Emerson, Lake and Palmer, not to mention Mike Oldfield's golden *Tubular Bells* - but most have either opted for the more strategic rewards of Top 40 radio or laurels-resting. I personally find the glitter-rockers, whatever that Bowie-New York Dolls-Sweet lumping may be taken to mean anymore, to be the most brashly interesting of the lot. Despite their faults, and there are technically many, they at least approach their work with an irreverent and exotic air, providing an enthusiasm and colorful flash sorely lacking almost anywhere else. Needless to say, they also

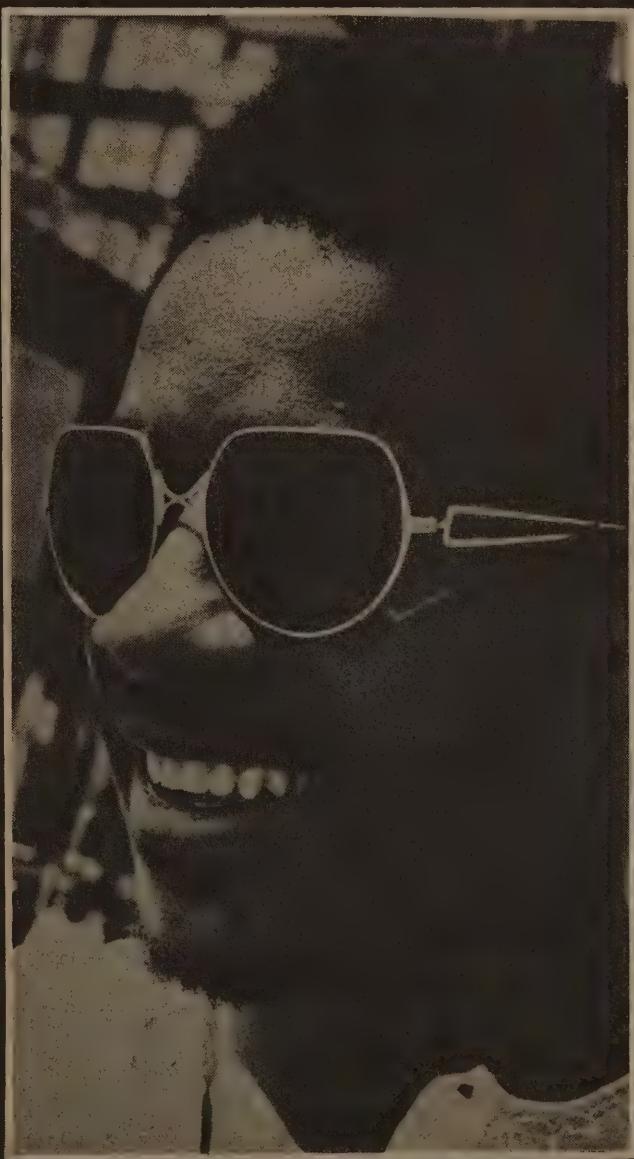
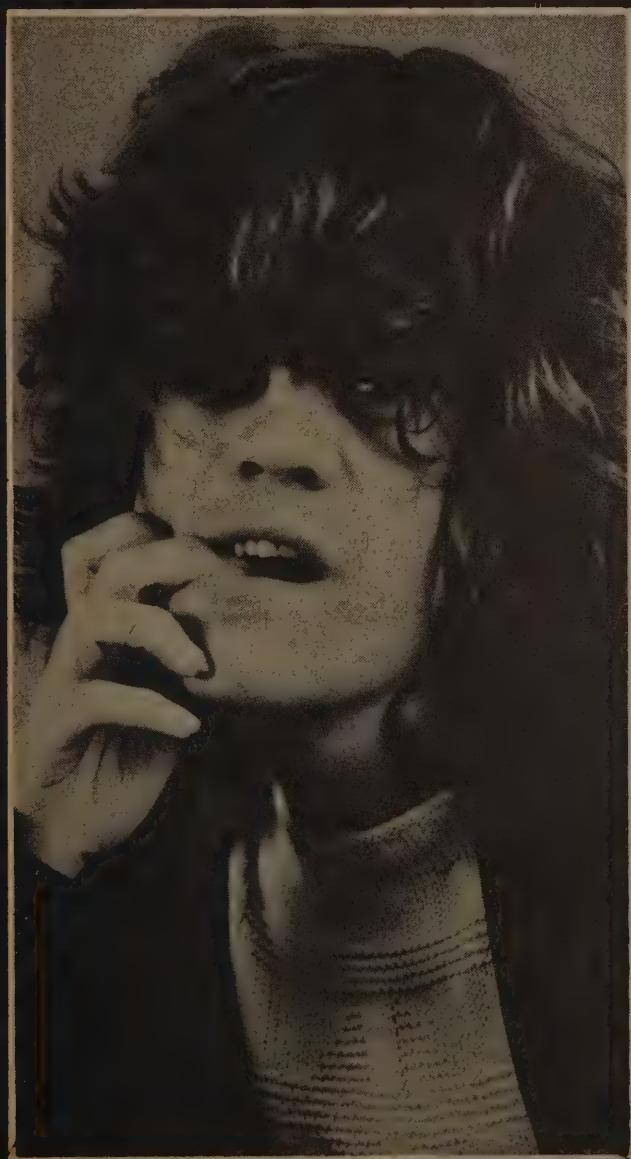
happen to be the groups suffering most from radio's programming constriction, and despite press enthusiasm, it's not made life any easier for them.

Teenybopper music hasn't been faring well either these days, in decline with the apparent retirement of David Cassidy and the overt Las Vegasization of Donny Osmond. New pretenders to the throne have yet to squirm out of the woodwork, the Williams twins excepted, though Rodney Allen Rippy and Ricky Segall stole the show recently at Dick Clark's American Music Awards. On more mature fronts, both jazz and country are greatly expanding their range, each accomplishing the feat by moving in opposing directions.

Jazz has lost its inferiority complex

to rock and is currently concerned with blasting away old horizons by the score; experimentation is the norm and not the exception. Country is taking an alternate route, smoothing over its rough edges, aiming as much toward northern listeners as it does the hard-core faithful, a good example being Charlie Rich's double-decade overnight success.

It all adds up to a lot of music being made with little sense of a focal point. And where I wouldn't want to write off the possibility of a major new artist with the capabilities of turning over the whole scene, I'm inclined to think of the approaching seventies as a post-adolescent period of musical coexistence, a windfall harvest for those who dislike to cordon off boundaries as much as I do. Small world, isn't it? □



The Dolls' David Johansen ... and Stevie Wonder

ROCK EQUIPMENT REVIEW

Compiled By
Richard Robinson

Dozens and dozens of new pieces of electric rock equipment are introduced every year. These range from improved wah-wah and fuzz circuits to entirely revamped electric guitars and amplifiers. This year was no exception, with refinements, improvements, and innovations being presented by many of the rock equipment manufacturers.

Although we can't give a full explanation of what's new and who's doing what in the space allotted, the following guide will give you an idea of what's going on in the rock music hardware field and, if you're interested, the addresses supplied will allow you to contact the manufacturers — most of whom will be only too happy to direct you to your nearest dealer carrying their equipment, and many of whom will supply you with literature or catalogues.

I'm just going to ramble from manufacturer to manufacturer, no particular order intended and no reason for not being alphabetical except that it gets boring!

Fender (Fender, Box 3410, Fullerton, California, 92634) continues to supply the rock world with a fine line of electric guitars, amplifiers, accessories, and keyboards. The popularity of the Stratocaster in the past couple of years has revived a fine piece of equipment by Fender to its deserved place in the rock scheme of things. Fender has also been active with their rock posters — which

you've probably seen advertised in many of the rock magazines including *Hit Parader*.

If you're looking for quality guitars or amplifiers, there's not too much that can beat a Fender.

Dallas Music Industries (Dallas Music Industries, 301 Island Road, Mahwah, New Jersey, 07430) continues to supply lots of goodies to the rock world, especially their Mellotron which is presently being used by all sorts of stars including The Stones, Moody Blues, Yes, King Crimson, Chicago, Emerson, Lake, and Palmer, Pink Floyd, and Led Zeppelin. If you've never checked out a Mellotron, you've missed an interesting musical experience. Play one at your local music store next time you get the chance.

Peavey (Peavey Electronics, Box 2898, Meridian, Mississippi, 39301) has a fabulous line of amplifiers that will give you all the punch, volume, and tonal controls that you could ever want — plus really nice styling. For instance there's Peavey's new Deuce II. It has 110 watts of power, two channels, reverb, tremolo, plus a choice of speaker configurations (either two 12", four 10" or four 12"). And the power is tube power so you get all the coloring you need. You might also want to play through the Peavey Festival which will blast them right out of the hall and which is available with a number of speaker configurations.

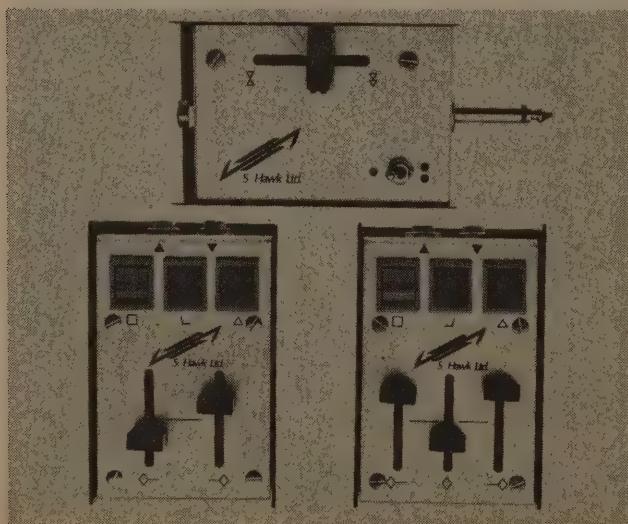
Ovation (Ovation Instruments, Inc., New Hartford, Connecticut, 06057) doesn't have a free catalog

(it'll cost you 50¢), but they do have some fine instruments, especially the Ovation electric guitar which includes a fabulous solid body, a tapered neck for fast speed, a built-in pre-amp, and a two octave fretboard. Definitely a guitar to play before you buy your next electric guitar.

Gibson (Gibson, 7373 North Cicero Avenue, Lincolnwood, Illinois, 60646) makes all sorts of great instruments. If you're not familiar with the Gibson line of electric guitars, shame on you!! (Don't tell us you never heard of Les Paul either!). Don't forget Gibson also has a fine amp line, their SG Systems line for guitar, bass, and pa amplifier systems, and lots of accessories from picks to polish. Gibson is one of the most trusted names in electric rock and if you're looking for a fine piece of equipment, you can't go wrong with the name Gibson emblazoned on it.

Martin (Martin Guitars, Nazareth, Pennsylvania, 18064) is another fine guitar maker. Their line of steel string and nylon string acoustics can't be beat. If you want more information on Martin products, check with your local authorized Martin dealer (see the Yellow Pages) and get a copy of Martin's free magazine, "1833". If you can't get a hold of a copy, write to Martin and they'll tell you where you can get one.

Guild (Guild Musical Instruments, 225 West Grand Street, Elizabeth, New Jersey, 07202) is another of the many manufacturers who are constantly coming up with something



S. Hawk Ltd.'s line of sound shaping accessories for guitar and bass...



The new Ace-Tone GT-7 portable professional electric combo organ...

new to make your mouth water (and also make you wish you could own a dozen guitars and a dozen amps). But whether you buy the newest Guild guitar or one of their standard models, you can be sure of getting a fine axe. One of my favorites is the Guild Starfire series. Especially the Starfire SF-4 thin body electric. It has a hollow body; a thin, double cutaway neck with arched top and back; Grover Rotomatic tuning pegs, a special Guild harp-shaped tailpiece, Guild humbucking pickups, separate tone and volume controls for each pick-up plus a three position selector switch and master volume control.

JBL (James B. Lansing Sound, 3249 Casitas Avenue, Los Angeles, California, 90039) makes great speakers, especially designed to pump out the electric rock sound. If you're looking for a fine replacement speaker, or want to up-grade your amp to the best in speakers (same goes for pa systems too), then consider one of the many JBL speakers. They'll cost you between \$81 and \$198 but the sound you'll get out of them will be worth it — you'll also eliminate the headaches cause you can be sure you're not going to blow them out just by turning up the sound or playing your bass or guitar real hard.

Moog (Moog, c/o Chicago Musical Instrument Co., 7373 North Cicero Avenue, Lincolnwood, Illinois, 60646). If you've heard about synthesizers, then you've certainly

heard about the Moog. Now you can own a Moog at a reasonable price. It's called the Minimoog (pronounced Moh-gah) and it will let you blend sounds together even if you've never played a piano or guitar in your life. You have to try a Minimoog out to believe what you can do with it.

Foxx (Ridinger Associates, Inc., 20700 Dearborn Street, Chatsworth, California, 91311) makes an interesting line of accessories. They have fabulous patch chords in a choice of colors that are very well made, heavy duty units and feature 20-foot lengths, metal ends, spring strain relief, and specially designed shielding to eliminate hum. Foxx also makes a number of footpedals including a fuzz and wah-wah volume pedal and a sustain unit. They also make amplified headphones for practicing. You can order from them direct or through your local dealer.

Acoustic (Acoustic Control Corporation, 7949 Woodley Avenue, Van Nuys, California, 91406) is one of the most respected names in quality guitar and bass amplifiers. If you want a professional amp that will give you high power, great tone, and good service, then listen to the Acoustics at your local music dealers.

Carvin (Carvin Co., 1112 Industrial, Escondido, California, 92025) is an interesting company because they don't sell their equipment through stores. You order from them direct, picking out the

equipment you want from their lavishly illustrated catalog. Carvin has a range of fabulous amplifiers and pa systems — real heavy duty items — that will cost you less than half of what you'd expect to pay. They also have guitars and you can buy guitar parts from them (necks, pick-ups, etc) in case you want to do a little custom work of your own. If you're into electric rock and you don't know about Carvin, you're missing something.

Ibanez (Elger Company, 1694 Winchester Road, Cornwells Heights, Pennsylvania, 19020) is a Japanese guitar line that has produced some startling guitars in the past year. Their instruments are proof that the imported guitar can be just as good (and often a little less expensive) than those made here in the U.S. In addition, several of the models made by Ibanez (like their Flying-V) are not available except from them.

Farfisa (Farfisa Musical Instrument Co., 1330 Mark Street, Elk Grove Village, Illinois, 60007) is a well-known name in portable electric organs. But did you know they also make a super line of amplifiers, bass amps, and power/pa systems?

Merson (Merson Musical Products, 75 Frost Street, Westbury, New York, 11590) is another name you should know about. They're the people who bring us Univox Special effects units, Marshall Amps, Univox



One of the many beautiful f-stop electrics available from Hofner ...



On the left the Guild S-100 solid body guitar, on the right the Guild JS Bass 2. Both with hand carved tops ...

These mikes from AKG give an idea of the many different types of microphones available to the rock artist. Be sure you choose the one's you need carefully so that they suit the purpose you'll put them to ...



The new Earth G-25E amp from ISC Audio ...



The Les Paul Triumph Bass
Guitar from Gibson ...



From Madeira, on the left their EG-100 six string,
on the right their MB-100 bass...

Amps, and Univox guitars and basses. There isn't space to go into all their products but if you're in the market for a new amp, I'd recommend that you test out the new Mark II tube amplifiers and transistor amplifiers from Marshall.

Kustom (Kustom Electronics, 1010 West Chestnut, Chanute, Kansas, 66720) is another of those old

dependable names in the electric equipment biz. They've come up with a number of new units this year, including eight new amplifiers, five new pa systems, two monitor systems, and two sound reinforcement systems. Kustom always has lots of great features on their amps, and this year is no exception with graphic equalizers, tuned cabinets, matched

speaker systems, light-emitting-diode peak level and overload indicators, a stereo sound reinforcement/mixer and other remarkable innovations available from them. Kustom has also gotten together with Electro-Voice to come up with a line of microphones especially suited for rock and roll. □

FOUR EARS ARE BETTER THAN TWO (Or Are They?)

"Quadrasonic sound," rhapsodizes a promotional flyer from the good people at Harmon-Kardon, "is the promise of stereo fulfilled." All well and fair, but despite the appropriate harkings of heraldic angels destined to accompany such a vision, it should be appended that the record industry, far from recognizing an obvious truth and steering the shortest course to it, has seen fit to muddle and cloak the issue to such an extent that — at least for the time being — four — channel sound is a minor curiosity on the market, a chew-toy for people who enjoy tinkering with their component systems and an unintelligible mesh for nearly

everyone else.

This shouldn't be overly surprising to anyone with cause to remember the 33/45 war in the early fifties, where Columbia and RCA consistently cut each other's throat for a share of what neither believed could be a dual blessing. Much the same thing is happening today in quad, with RCA and the Warners-Elektra-Atlantic conglomerate lined up against the minions of Columbia in the great battle of discrete vs. matrix. The fact that nobody has taken the trouble to street-explain either of these systems to the average mass consumer has evidently not bothered

each faction, nor does it seem that they care whether any of their carefully crafted quad discs sell so long as their numerical quota tops the competition.

All of this becomes more unfortunate when it's realized that after several years of back-biting, political promotions of product and an eyes-closed dash into a very different medium, the smoke obscuring the options of four-channel involvement has apparently settled to the degree where some understanding might be gleaned of the various pros and cons. The quadrasonic potential is attractive: spatial depth, greater ambience, the possibility for an en-

vironment of sound all consistently points to the same expansion of audio consciousness that stereo once presaged. But the gap between the hieroglyphics of technological language and the simple act of placing a needle to a groove has become more than most potential customers are willing to put up with, much to the loss of all involved elements, not the least of which is the listener himself.

Basically, the mystery of quadraphonic dissolves into two modes of operation, each with its benefits and deficiencies. The first on the scene was the matrix system, popularized by Columbia and Sony, known under the code initials of SQ. If we regard a speaker system consisting of A plus B as referring to normal stereo, and the addition of speakers C and D as constituting quad, then what matrix did is mix and code together speaker C with speaker A, and speaker D with speaker B, so that what is essentially generated is an expanded stereo signal. The technical means are slippery to describe, but the method augured that played on ordinary stereo equipment, matrix discs will sound just like regular stereo recordings. To appreciate the discs quadraphonically, a special decoder is needed (and, if not already inbuilt, another amplifier), though the graft like quality of the operation precludes true four-channel reproduction.

The advantages of the matrix system are primarily broadcast-oriented, with the signals easily adaptable to your usual FM-stereo station. Except for the decoder, it doesn't require any specialized equipment. There was some problem at one time with differing matrix systems (Sansui has one they call QS, and another three are recognized as effective), leading to such unpredictables as unmatched room signals, but most new matrix equipment works from a variable selector switch or "logic circuitry" and so is now able to circumvent these annoyances.

Again, Matrix only promises to provide "virtual" four-channel sound. For years it was assumed that the mechanics of record construction (size of grooves, etc.) ruled out any possibilities of fitting in the necessary information for true quadraphonic. After much experimentation, however, Japanese Victor announced a series of breakthroughs, resulting in the discrete system of quad, also known as

CD4, marketed under the name of Quadradisc. Here, the four signals remain separate, with A and B fulfilling their standard stereo functions and the quad signals of C and D placed over them on a higher, inaudible carrier frequency. As with matrix, this also requires decoding, yet the discrete method accomplishes this bit of sorcery through a specialized phonograph cartridge which is able to pick up these higher frequencies and a specialized coaxial cable connected from the turntable to the amplifier, also designed to carry those high frequency signals an ordinary cable will not conduct. This similarly means that discrete is beyond the transmission capabilities of present broadcast systems, and though methods are currently being surveyed to overcome these difficulties, it will probably be quite a while before any concrete progress is made.

Unlike Matrix, a CD4 disc requires special mastering, though the end result is totally compatible with ordinary stereo equipment. The accommodation of the extra signal means that the Quadradisc must apparently be recorded at a lower signal level, making noise (due to dust, record wear, or any variety of vinyl ills) more of a problem than with stereo or SQ discs. Another side-effect is the Quadradisc's total playing time, which amounts to not much more than twenty minutes per side as compared with a normal thirty to thirty five minutes for matrix.

Placed next to each other, the competing systems come off as fairly even, with perhaps a slight nod being given to discrete because of the fact that it is *actual* four-channel sound, maintaining the integrity of the separate signals. The problem with matrix in this regard is the lack of separation, the certain amount of leakage which comes about simply through the over built process of the separate signals. Sadly, matrix decoders and discrete "demodulators" are not as closely compatible as the differing matrix systems are, and taken on their own, each system will play the other system's discs precisely as though they were the stereo variety. For those who wish to go both ways, companies such as Sony, Panasonic, Pioneer and Kenwood are offering systems which cover both modes of operation, either inbuilt or with an optional CD4 adapter.

The only remaining question then is whether quadraphonic is good for you, in terms of your own listening needs and desires. Obviously, if you're perfectly satisfied to hear music coming out of a single scratchy speaker and could care less about the bass and treble equalization, then four-channel sound isn't going to make a hang of difference in your life. On the other hand, recording technology has advanced considerably over the past two decades, and if you're truly interested in hearing everything that went into the making of a record, sooner or later you're going to have to start thinking about going quad.

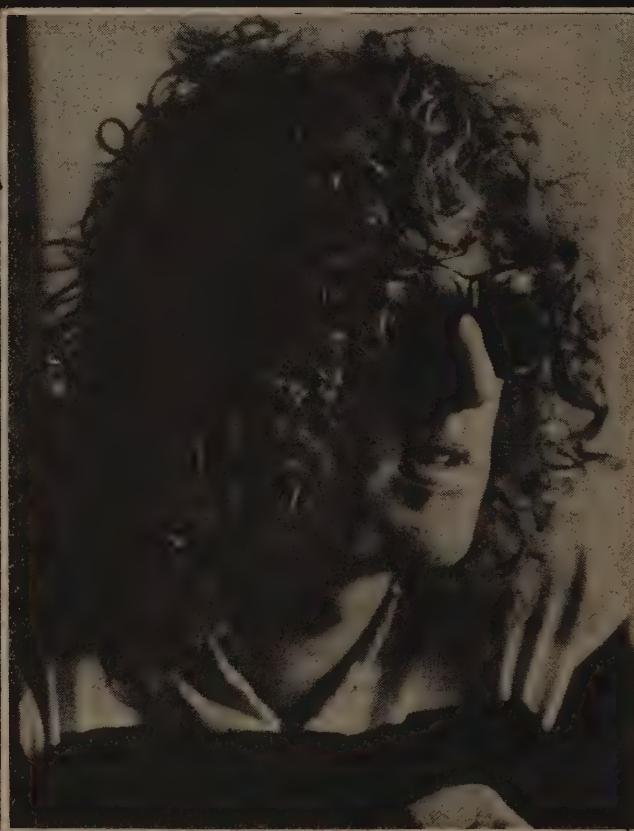
There is some breathing space left, since the state of the art as it stands today doesn't require a mad dash to the local hi-fi center. Quad is an established fact for most major labels, but at present it's considered as little more than stereo enhancement except in the odd case or two. There are few companies who are specifically catering to quadraphonic needs — possibly because they're as unsure as most consumers over the potential of the market — and fewer artists who are interested enough to fully explore the medium. Add to this the bearish nature of the record industry as a whole these days, and it's not hard to discover the lack of funding available for in-depth experimentation. Nearly everyone is playing it safe, releasing quad only in those albums which have already proved their sales potential and leaving it at that.

But that shouldn't dissuade you from investing in four-channel "surround" sound if you think it might be beneficial to your audio enjoyment. For one, it doesn't mean an entire overhaul of your current stereo system; only the cost of your decoder and demodulator, to be deliberated in terms of just another component. For another, with both matrix and discrete being recognized as viable alternatives, chances of sudden obsolescence are slim at this point. Should a switch in technology occur, you're again out only the cost of your added component; the investment in rear channel speakers is still good, and of course, the stereo-compatible records themselves will not go out of date. In fact, the key word for quadraphonics these days is flexibility, with no one — least of all the manufacturers — wanting to be caught in a fixed position. □Lenny Kaye

IAN HUNTER

Doesn't Want To Know What's Going To Happen Next

By Richard Robinson



Jim Cummins

He just sits there, curly hair rolling down his head towards his shoulders, huge plastic sunglasses obscuring what little of his face you can see through the ringlets. He smiles, puffs on a cigarette, smiles again. Meet Ian Hunter, leader of Mott The Hoople, one of the most recognizable rock and roll stars of the decade. I look straight at Ian, peering through to the pupils moving behind the tinted glass. What about the image, I ask him, are you conscious of the look you've created with the sunglasses and the hair?

Ian laughs, like his speaking voice the laugh is in husky, throaty tones, the British accent is marked. "I was doin' it when we went out for ten dollars a night," he replies, "And

nobody was aware of it then." A casual, off-hand reply, but Ian is aware of being the image of Mott The Hoople, he tells me that he knows it's happened and that the rest of the group has come to accept it ... and to make some effort on their own to jump out at the audience the way Ian does.

And speaking of the image, I ask Ian about the band's tv appearances here — especially their rather cramped appearance on "Midnight Special".

"Midnight Special," Ian rolls the words around for a second, pauses, then begins to speak, "The only thing I remember is that it was very cramped, it was very small. I think I

liked it better than the Kirshner thing. The Kirshner thing we did, it was the second one and it was still a bit untogether. I believe now it's supposed to be pretty good, but at the time ..." Ian lets the sentence trail off, then starts to speak again, "The show I liked was the 'In Concert' in New York — from the point of view that they'd been around a long time, they knew how to do it, they were nice people. I mean everybody was nice at 'Midnight Special' and apparently the 'Midnight Special' was one of the best from the point of view of the sound ..."

... But the 'In Concert' was a little looser? ...

"Yeah," Ian replies, "We felt good there. It's like when you're doing

them shows you're there for a long time and it's like 'Top Of The Pops' in England, it's a bit boring. But we're going to be the hosts on 'Midnight Special'. We've had to delay it, but we're going to do it when we come here ... on the 10th of April or something."

I pick up on that, telling Ian it's great he has a while to get ready for his hosting chores ... he can practice in front of his mirror at home, saying "Good evening" to his fans.

Ian smiles. "I had a bit of practice at that the other night." He's talking about being flown to Nashville to present an award to one of the Columbia Records sales force during a convention Columbia held there recently. "That was quite amazing," he says. "It's really comical because I've never been anywhere without the group and to walk out on my own ... frightenin', frightenin' ... I don't fancy that at all." Ian laughs at the thought of his being master of ceremonies.

I remark that it must be a bit of a help, doing record company promotions.

"If they're paying, I don't mind," Ian says, still laughing. It's strange, this supposedly stern hard rock and roller having a dry sense of humor. An' unexpected combination. Ian continues to talk about his record promotion activities. "I mean I would never go to a record company convention. I went to one once when we joined CBS in England and I mean it's just not our department. You know what I mean, I ain't knockin' it. But it's just not our department. The thing was great the other night. It was over in five minutes. And I was in Nashville, Tennessee which is somewhere I'd never been and wanted to go to. For some reason, like we've been here three or four times and like we never went to Nashville. We always went to Memphis."

We talk about record companies in general for a few minutes and then I find out that Ian has a second motive for having accepted the trip to the U.S. to give out the award at the Columbia meeting in Nashville. He's got tickets for Bob Dylan's concerts in New York City. In fact, he plans to see Dylan twice during his New York dates.

"What are your feelings about seeing him, are you excited?" I ask.

"I don't know because I've never seen him. And at one time my hair used to sort of rise on the back of my neck when I read about him. It's a nostalgia thing with me," Ian's talk-

ing very seriously, seeming to reach down within himself to come out with an answer that honestly reflects his feelings. I like him for that, for not trying to pretend that Dylan doesn't mean anything to him, when his little pilgrimage to New York so obviously means it does.

But Ian says "I must admit" that seeing Dylan is a nostalgic trip for him. "I don't like saying that because he's one of the greatest stars ... well I think he is the greatest star rock ever produced in the way that he alters people's thinking. I firmly believe that there could never have been a Watergate if it hadn't of been for Dylan. Because nobody asked questions before that. The awareness came up from the questions that he continually asked."

Keeping on the subject of Dylan, I ask Ian, "Is this different from a sense of nostalgia for, say, a Little Richard or some other early rock and roll star?"

Ian nods. "I got off on him," he says, "I mean I would see articles on like A.J. Weberman and what knocked me out was that while Weberman stood there demonstrating outside of his house, Dylan ran out the back door, went round, and said look you fuck-off, you know, which is great cause that's what I would do. And here's the biggest star in the world, he's really upset! And like he was in two ways with Weberman. When he rang Weberman up and said come round. Like he was thinking perhaps I can talk the guy 'round. And this was all very human. And I'm sitting in England, right? And he's a legend to me, so I don't know, perhaps it's like one of your guys coming to see maybe The Beatles reforming or something. It's a big deal to me, you know."

Our conversation drifts off in other directions and suddenly we're talking about Mott's music. Just before coming to the interview I've been listening to the *Mott* album and can't get the "All The Way From Memphis" out of my head. To begin talking about the *Mott* album, I tell Ian that I noticed that "All The Way From Memphis" and a couple of other songs on the album have this very defeatist attitude towards being a rock and roll star. "Like if you'd been a doctor or lawyer to start with it might have been better, but since you wound up a rock star there's not much you can do about it. Is this a recurrent theme in your life as well as in your songs?" I ask.

"I had somebody ask me about that yesterday," Ian says frankly. "I

don't know why that is but it comes out that way. We're just doing an album in England now and all this reminds me of a track on that album. A track called 'Marionette'. It's a similar sort of thing again."

"I don't know why that is. When I started playing rock and roll it was free. I mean you had no money but you didn't have to do this and you didn't have to do that, but, of course, you're after money and you're after the success and you're after being famous and all the rest of it, you see. But I never realized that it got tighter as it went along. Instead of getting freer it got tighter. As more people get you to sign things to make sure that you're safe-guarding their interests. It's logical enough, it's nothing to moan about, it's nothing to be sad about. But you get to feeling a bit tight now and again."

"Do you begin to feel like you're in business?" I ask.

"You begin to feel like 'I can't stop until 197— whatever, 1980 — whatever because I am obligated to this, that, and whatever. That's what I don't like because one of the main reasons why I got into rock was that I'd had a few jobs—none of them particularly interesting, mind you — but the horror of it all was that I knew where I would be in 30 years time. That was the horror of it for me. And rock was the one thing you could go into where you never knew what was happening next. I don't like signing contracts for three years and for five years 'cause it means I know what's going to happen next."

"It's kind of, in a way, like marriage ... I could live with somebody all my life, but I resent the fact that you're sort of ... ah ... have to be obligated by paper."

"Like I would much rather live in a hotel room or a flat than a house. 'Cause a house is gonna take like six months to get out of. The flat you could just walk out of ... you know what I mean? It's a strange feeling."

Strange feeling or not, it's a good rock and roll attitude, and I tell Ian so.

"If you move around a lot when you're a kid it seems to keep with you when you're older, do you know what I mean?" is Ian's reply ... and for me that pretty much sums up Ian's sense of what rock and roll is all about ... and what he's all about as a rock and roll star. You get that feeling on the *Mott* album, that sense that rock and roll is about breaking loose and staying loose ... and Ian is, most definitely, a rock star of those dimensions. □

STEVE MILLER: "The Psychedelic Era Just Really Tickled Me"

By Richard Robinson



Atlanta, Georgia — Steve Miller walks into his room at the Holiday Inn and sinks into one of the new-fifties chairs. It's been a long ride in from the airport, through Friday afternoon rush-hour traffic, but Steve has until midnight to recuperate and get ready for the show he and his band are booked to give. He's in a fine mood and ready to talk to Hit Parader about his music, his guitar playing, his life style, and anything else that comes to mind.

Steve has gone through a lot of different changes on his albums — sometimes even on the same album. Now,

with his latest album, "The Joker", he's back with a whole new set of sounds and what seems like a new approach to his music. In addition he took some time off from recording before the album was done so that it became one of those "long awaited" new LPs that record companies love to promote. And Steve seems to have hit the number right on the head with this one ... at just about the same time that we'd wrapped up the Sixties and all wound up in the Seventies. I asked Steve what the process was that was involved in the new album. Was there time off to cool off and get it back together?

"Hmm, no, not really," Steve answered with just the slightest feel of a Texas accent creeping into his words. "What we did ... I was having hassles with my record company and I was also having hassles with producers. So I just said well, I'll put out an anthology. I didn't feel like recording 'till my record company's gonna get on my record. But we were touring the whole time."

Was taking that time off helpful in terms of starting to record again after a break?

"What was really helpful was that I found a really good studio and a really good engineer at my record company. The album itself was just utterly simple. I had spent the spring working on something entirely different — on a completely different project — and when it came time to think about recording we went and did twenty-six tracks in six days and then I overdubbed six of 'em and I took two live cuts. The idea was nothing heavy, no big problems, no big deal at all. My attitude has changed so much. It's like thirty-five minutes of music, why take months to record it!

"They were just simple songs that we learned and rehearsed in a week and just went in and cut. Of course I have a much different band now. They're much more professional and much more together," Steve explained. So does he feel albums should be that way, just the talent of the moment and not an endless process? "I think it's tragic ... I have friends right now ... the James Montgomery Blues Band for example, just went in and spent fifty thousand dollars and six weeks' night and day ... making a really mediocre record."

Even if it had been fantastic, I put in, they might never have seen another cent. "Yeah," said Steve, "It's tragic. It all really comes down to producers in this country. They call themselves producers and they're basically 'scene makers' or something. I haven't seen any good ones. The best ones are like the Motown producers. Those people are working with orchestras. Christ, if you can get a forty piece orchestra in and cut a good track in an afternoon, why should it be so hard to get a band that already can play into a studio and do it.

"The main reason is," Steve continued, "the studio situation. There aren't that many good studios in this country and all

the studios are real happy to have you come in and spend six weeks, you know, every day and every night. They encourage it, the musicians, like to be there — they finally got a contract to get in there and just hang out."

They have some place to go!

"Yeah, right, you know, 'Well I have to go to the studio tonight'; 'We're workin'." Steve laughs. "I finally realized that scene and said well this is nonsense. There's no reason at all to go through all that. It took about eight albums to finally get wise. Actually I think that "Number Five" was when I stopped using Glynn Johns. I walked into the middle of the studio and there was a big party going on. I was the guy who was paying a thousand dollars an hour to make a record. I just threw everybody out. And stopped working with Glynn and went to Nashville and cut 'Number Five' in eleven days.

So you think that producers as such are basically nothing more than people that show up and make sure that the engineer's awake? Do you feel that there can be good producers?

"I think there can be good producers," says Steve. "Let me tell you what I think a producer should do. Okay, let's say you're talking to me, you're working with my record company, right? And I've just signed with you guys and I want you to produce me. What I would want is a good engineer, a good studio. I'd probably want you to tell me not to spend twenty-four hours a day and spend eighty hours mixing a tune. It would help if you would put me on some kind of intelligent working schedule.

"Like eight hours a day with an hour off for lunch," Steve laughs, "or whatever ... And then if I had tunes that I decided I wanted strings for or other musicians, outside musicians, you could help me do that. If I needed to get certain musicians to come in for solo performances, then you could help me do that.

"If I was having trouble recording ... you see most new bands have trouble recording because they don't know how to arrange their music in the first place for recording. You can't get the total feeling of a live performance. Because usually you've got a bass guitar, a couple of electric guitars, and an organ all playing the same register. So you have to arrange the tunes so they work. Or simplify it.

"That's all, that's all a producer needs to do. He doesn't need to sit there and tell you that was a good take but do it again. Or any of that stuff. The musicians really know. I had my best friend produce me and ended up almost hating him. So I stopped using him as a producer. But, if I happened to want some strings or something like that, he's the first guy I call. I don't call him my producer, I say I've got a song where I need some strings. Will you write out a part?"

Steve is saying that the era of the hippy, flash producer who knows as little about it as maybe some of the hippy rock and roll bands knew about it is over. "Is, was, and always will be over," he adds. "It's foolish of the record companies too.

When I signed my contract I was amazed at the lack of information that was available to me as a new artist coming in to record."

We stop talking about making records and begin to discuss what it means to be a professional musician. I point out that the era has pretty much ended when kids who should be going to law school are joining bands instead. It seems to have become the era of the professional musician who can go out and give a show, who knows what entertaining and making music is all about. Amateur hour is over.

"I think that it should be the way you said," Steve says to me. "In other words, I've been on the road and playing for seventeen and a half years. So when I came to San Francisco and saw the Grateful Dead trying to tune up and playing 'In The Midnight Hour' over and over and over. It took me four days to put my band together and get on the stage with them and become a San Francisco quote unquote band. Didn't take any time at all cause I'd been playing in bands all my life.

"Now I go out on the road, my entire band, everybody in it, of course is professional. Like okay we're going to go out and do fifty-five cities in two and a half months. There's not time to screw around and be a rock and roll star and snort cocaine and drink wine until six in the morning and ball every chick that wants to and do all that nonsense man and stay alive! You have to apply that to your show too.

"I played with the Beach Boys in Denver and I was amazed ... just absolutely amazed at how untogether they were. You know, the first twenty minutes of their set their monitors were feeding back, pickups were falling off the pianos, they had the crew running around and their manager screaming at them and stuff. And these guys are making twenty grand a night. Plus I don't even know why they do it because I don't see how they could have any fun playing. My whole premise is take care of all the business right in the front and then have some fun and play music.

"The music part of it is my vacation. I think you'll find that more and more. That the people who survive are professionals. Although I'm amazed, for example, at the incredible amount of junk the Grateful Dead carries around with them. I think it's a total waste of time and energy and everything else.

"But I'll watch 'em, you know, because they'll probably develop something out of it that I might use. If I end up playing a football stadium in the next year, or something, I might pick up the licks from 'em, you know?"

Right, I add, or if you're planning to play the Atlantic Ocean.

"Yeah, right, playing the Atlantic," Steve says.

It's incredible, the Dead are going to make their equipment so big we're going to have to come to see them perform.

"I don't know man," Steve says, "it just seems insane to me, it's like an incredible

waste of bread and time and energy and everything else. 'Cause I don't think they sound that much better than just a normal good pa. Of course they're working out trying to get sound systems together for these huge things."

Would Steve then say that you have to be in a rock and roll band in Texas before you can really be in a rock and roll band?

Steve laughs, "No," he says, "You have to be either from Texas or Boston or Detroit or Oklahoma ..."

Well, I say, I don't know. It seems like a lot of the Texas boys come through and they come out professionals before they start. A lot of people from Boston don't come out that way ... are there more bars to play there or something?

"I don't know what it is," says Steve, "it's just that they take care of stuff in a way that is professional. I don't know, there are a lot of bands in Texas, lot of stuff going on, and I don't know what it was. I mean, I started playing when I was fifteen. That's when I went through my rock and roll star syndrome. I was making six hundred bucks a month.

"I had my own band. We played everywhere. We carried our own equipment, and we learned somehow that a small amp and a good guitar sound fine when put through a big pa system as opposed to eighteen stacks and this going through the biggest power head you ever saw ... The psychedelic era just really tickled me. When I saw what groups like the Airplane, and those kind of groups went through ... the way they spend their bread and stuff. How would you like to be Pink Floyd three years from now with that pa system? Trying to sell it?"

Well, I said, maybe they could take out the speakers and live in it, like a little house.

Steve chuckles. "Yeah," he says, "or maybe, well ... I don't even understand the need to get that big. I played an outdoor thing this summer to seventy-five thousand people ... I don't know what seventy thousand of those people were doing. To me, I like to play in small halls. I wish they'd build a bunch of six thousand seat halls or something like that."

We've been talking for a while now and it's getting to be time to wrap it up. I ask Steve one last question: does he miss the Sixties, San Francisco and that whole good time?

"The only thing I miss about it is playing outdoors in the park," Steve answers. "I mean, basically, it was to me, when I got there was in 1966, it was pretty nice. I found the people that were doing the good things there, they're still around and there's still a lot to do. And you really don't have to have the youth of America come to your city and become speed freaks. The only thing I miss about it was just the openness of playing outdoors which has become harder and harder to do."

Well, I add, you could have been a baseball player.

"That's true," says Steve with a laugh, "I was a good pitcher." □

PAUL McCARTNEY:

“We’re Coming To Rock”

By Richard Robinson



“We’re coming to rock,” Paul McCartney announced in such determined, definite tones that he might have been standing next to me rather than three thousand miles away in a recording studio in Stockport, England. Paul wasn’t exactly sure what kind of band he

and wife Linda would use to make the rock noises (his former group, Wings, is no longer airborne), but when the time comes to gather them together, he thinks he’ll find the musicians he wants. As for the tour itself — the first time McCartney will have appeared here in-person since

the hey-day of The Beatles — Paul is only vaguely specific. “I think we’ll just do a pretty regular kind of tour, you know. We’ve still got a few ideas. We haven’t like settled exactly on what we’re going to do ‘cause we’re doing Mike’s album now.”

Mike is Mike McGear, Paul’s brother,

and veteran rocker whose Liverpool based group, The Scaffold, had a hit in the late Sixties with a number called "Lilly The Pink". Paul, Linda, and some of the former members of Wings have been in Stockport for a few weeks, where Paul is producing Mike's upcoming solo album. Located near Manchester, Stockport is an hour's drive from Liverpool and Paul, Mike, Linda, and the rest commute each day to record. I asked how making the album was coming? "It's great, having a good laugh," Paul replied. Why Stockport? It can't be a well known recording studio center. "No, it isn't," Paul answers, "Have you heard of 10 C.C.? Well, this is their studio. That's where they record and Neil Sedaka did some stuff here too. It's a good studio." What kind of album is Mike making and how are the McCartney talents being used? "Well, I'm kinda like producing it and playing on it and stuff ..." Paul replies. Will there be some fabulous new McCartney songs on the lp? "I've written one. Mike's written most of the stuff and we've used a couple of other people's."

Our conversation drifts back toward the subject of Paul's last band and the prospects for his new one. Does Paul plan to put together a band that will include horns, strings, and the full production-type extravaganza? "There's not going to be a different type of line-up, but we'll get in sax players and stuff to work with us and that. We won't have them in the band. I don't think so, no," he says. He'd also like to get together a band that will be with him for a while. "Well I mean, as I say, if it happens to be permanent, if it turns out permanent, great, you know. We'd rather it turned out permanent, it'd be lovely."

In the background the sounds of musical instruments and people talking can be heard. "I've got a sax player blowing his heart out in there," Paul says as he excuses himself from the phone to go back to the studio floor. "I'm kind of producing this session." He hands the phone to Linda. She and I are old friends from her pre-Paul days in New York

City's rock scene. I ask her how she's been since the Sixties. "Oh, great, there's nothing like the Sixties," comes the reply. We talk of mutual friends and of Paul's plans to come to the U.S. The new band will be carefully chosen, no "rushing into things". It won't be any smaller of a band than Wings, it may even grow bigger as musicians are added when it seems appropriate. As for the chance of some American musicians winding up in the next McCartney band, well you can save the time filling in the application forms. "No more Americans ... they always want to go back to America," Linda says. From here the conversation centers around Paul and Linda's visit to Africa and the many color polaroid photos that Linda took during their trip ... some of which were used on the poster included in their recent "Band On The Run" album.

What do you and Paul do when you're not recording or performing I ask. Linda says that they like to go to rock concerts. They recently saw Bette Midler in New York City during a brief two day visit ... and then there's going to movies, watching a lot of tv, and listening to the radio ... as well as going to the country as much as possible. But Linda gives me every indication that she and Paul are more concerned with music than anything else. And, if you could glance at the McCartney's appointment book, you'd be surprised how much time goes into recording, rehearsing, performing, and the like.

Will the new band — speaking of making music — have a chance to do any recording before they come here on tour? Linda isn't sure. They'll get the band together, "... probably rehearse and then ... I don't know, it's hard to tell yet ..."

We joke for a moment about the good old days and then Linda says, "I haven't changed a bit, by the way. You might have read what a bitch I am, but I haven't changed a bit." The only suitable reply I can think of is that I wouldn't have read such a thing anyway since my taste for literature is limited to Popular Mechanics

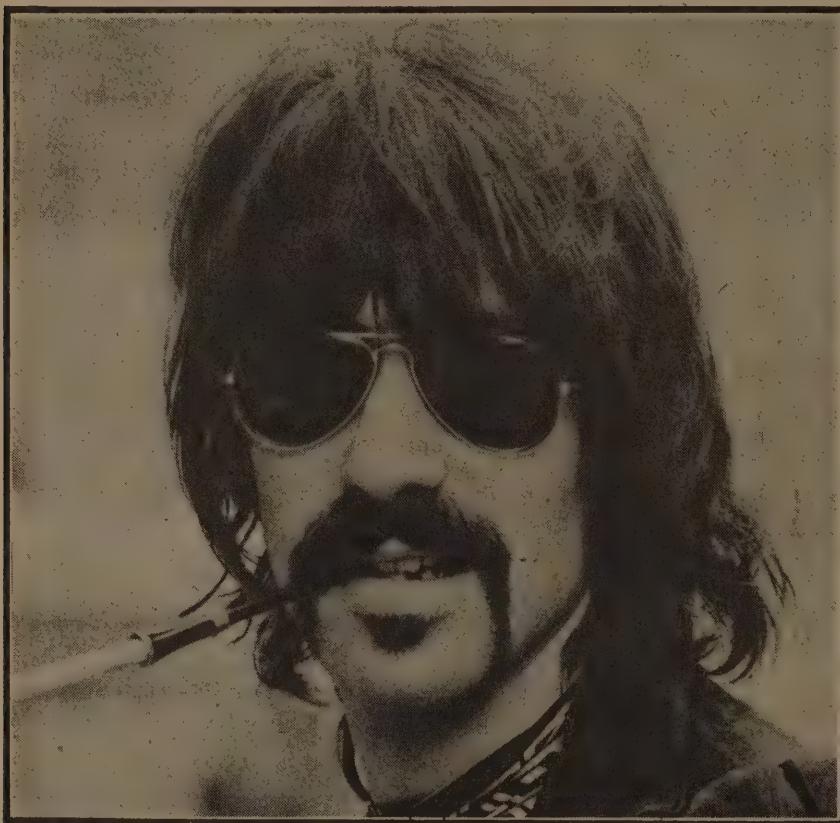
and old detective stories. But what's this about Linda making her own album? "Well, one day, yeah," she says offhandedly. Not soon? "We've done a few things, but, you know, I'm in no hurry ..." Linda answers with modesty. I jump right back in and say that everybody should have their own record if they get the chance. "Yeah, well, that's what I mean. I'm not going to do a number," she answers. You're not, I reply. "We're having a bit of fun and if anything ever comes out of it ..." Linda lets the rest of the sentence trail off. We begin to talk of other things, about how she's really much more into singing harmonies, playing the Mood, and taking photos than in becoming a rock and roll star.

Everything sounds so very British, I'm tempted to ask Linda if she doesn't miss some of the good old U.S. culture. We talk about it for a minute and I discover that the McCartney's are first rate football fans ... the U.S. variety ... with much talk of the Dallas Cowboys and other teams spilling back and forth across the submerged phone cables. As our conversation continues I get the feeling from the way Linda's talking and from what Paul said that the McCartney's have a new game plan of their own. They've proved that Paul can stand alone as a singer, songwriter, musician, and producer. All that is past history now — some of it million selling gold record hits — and the future is going to be taken much more carefully. A new band, new music, a tour of the U.S. ... all these things will come in time, but there's no sense of urgency now. Near the end of the phone call Linda says what Paul had said earlier in other words, "We're not going to rush into it." If Paul has been making great pop music — as he has during the past couple years — and been doing it in a rush, I can't wait to hear what he'll be able to do when he has all the time he needs to make everything just right. In fact, when Paul, Linda, and the new band arrive here I think we're all going to be in for a surprisingly exciting, dynamic, and enjoyable show. □



INTERVIEW WITH PETER WOLF

Lead Singer Of The J. Geils Band



HP — About the J. Geils Band, I want to take you back a number of years ...

Wolf — Back into time ...

HP — Back to the Hallucinations ... Was that your first rock and roll band?

Wolf — Yes, it was.

HP — How long were you in that band and when did the band get together?

Wolf — That band got together around 1964, I think, I know you'll probably quote me on these dates, but the dates will probably be highly inaccurate ...

HP — Okay ...

Wolf — It started around 1964 and it lasted till about 1967 and in 1967 the J. Geils Band started. Kind of grew out of just a lot of midnight jam sessions and, ah, a lot of bottles of scotch. And we decided to take a little month trip up to Montreal and when we came back we were a band.

HP — Before the Hallucinations and J. Geils what were you doing?

Wolf — Before the Hallucinations I was an art student at the Boston Museum School Of Fine Arts.

HP — Have you ever regretted not becoming something besides a rock and

roller?

Wolf — Ah ...

HP — Late at night ...

Wolf (laughing) — Early in the morning I regret sometimes I was never a great whale fisherman, but other than that, no, no regrets.

HP — You did some radio at one time, right?

Wolf — Yes.

HP — Is that something you want to pursue, either radio or television?

Wolf — I love the medium, but I did it. What I want to do is just be good at what I'm doing. And what I'm doing is being a member of the J. Geils Band. And I'm hoping the J. Geils Band just keeps growing and getting better.

HP — Where did you develop your stage act? Things like that floppy guitar you use on stage ...

Wolf — Yeah, the floppy guitar, what we call 'the great rock and roll guitar of the sterling decade', that is now resting in a museum in Anchorage, Ohio.

HP — It's been retired?

Wolf — It's been retired for the moment. It's on loan. But it can always be

reclaimed.

HP — What do you think about America? You've really seen it. Do you have any general reactions? Are you glad to get back to Boston?

Wolf — Well, that's part of America, ain't it?

HP — I don't know, there'd be people up there that may argue with you about that. Do you have any sense of America as America?

Wolf — Sure, we're the last of the traveling gypsies. We replaced the circus about ten years ago. Rock bands did. When I say the circus — now this is important — that rock is the circus of today, I don't mean it in terms of clowns, you know. I mean the importance of the event is as important as the circus was. The circus is a great art. People have this image of the circus being like P.T. Barnum, you know, ripping people off.

But what I mean by rock has replaced what the circus was, for entertainment. Spectaculars. People coming out to see. Whatever band is playing that town. It's like the circus comes in, the kids flock out — they just want to come and see it. So when we get to a town, you know, if you want to you can find out what's going down. It's up to the individual. We're a band that likes to find out what's going down so we usually find ourselves roaming around town.

HP — Do you get inputs that way? Does it affect your music to find out what's really happening in America?

Wolf — Oh yeah. It's like, you know, some bands like to get into the airport, fly in, go to the hotel, do their gig, and go, fly out. We tend to like, you know, stage a little open house and find out what's going on. If there's any bands or musicians we like to meet 'em all. Any radio people at good stations we check 'em out. It's interesting. One of the benefits of being able to travel is enjoying where you're traveling to.

HP — Now, the fabled Juke Joint Jimmy, does he go along?

Wolf — Juke Joint Jimmy hasn't traveled with us. He went down to New York with us once.

HP — He is a real person?

Wolf — Oh yeah.

HP — He's a real person in hiding somewhere in America?

Wolf — Oh yeah, he really is. He's alive and well. As a matter of fact he might be coming out on record. We have some recordings of him on tape, and he's got some old things. He was on the Lomar label — a Southern label that's now defunct. And we might do some things with him on our own. Like going into the studio with him. He's a good cat, got a good head. He's in Boston now.

HP — How much time does the band spend on the road?

Wolf — The band spends about ten months of the year on the road.

HP — Do you watch a lot of tv, carry books with you, or what?

Wolf — Everybody has their own habits. Basically we all carry chemical sets.

HP — A. C. Gilbert Chemistry sets?

Wolf — And Erector sets and we built lit-

the cities. (laughs). No, actually, what we do is we all carry highly intricate intercom systems and talk to each other in our different rooms.

HP — That's nice. Do you have any hotels that you'd recommend in America? **Wolf** — Yeah, one fun hotel is the Choo Choo Hilton in Chattanooga, Tennessee. You can get your own railroad car to sleep in. (laughs). Hotels are crazy. I mean we've had some crazy times in hotels and they all have their own little personalities.

HP — Do you ever wake up in the morning and not know where you are?

Wolf — I wake up every morning and don't know where I am!

HP — Do you wake up and have to call the front desk and ask what Holiday Inn this is?

Wolf — No, because usually what happens is we get woken up in the morning and it just says 'bags in ten minutes' — the voice of John Demanian, Big John, who's our head master of movement and transport. He masterminds our moving in and out of cities. He's incredible. He's a genius.

HP — What do you think of traveling after all this time, does it get on your nerves?

Wolf — No, it's part of what you got to do to do what you got to do. It's like if you want to be a writer and you want to write a book then you've got to type and if that's what gets you to finish the book then that's what you got to do, you know.

HP — Do you still listen to different records for inputs?

Wolf — We listen to everything. Between the six of us we try to keep tabs on everything. Country, rock, soul, gospel ... our latest kick now is polkas. Polka rock. Now you can put this in black and white. Richard, polka rock is gonna be the hottest thing this side of sequins, I tell ya. This side of glitter litter.

HP — What do you think of glitter, do you think it helps?

Wolf — Well, it don't hurt. (laughs). It feels pretty nice.

HP — A lot of new bands that are trying to get started now must feel sort of confronted with whether to get into that as part of their thing. Like maybe four years ago they were confronted with how many amplifiers they should have, today they're confronted with, you know, should we be slightly showy or shouldn't we? Now you give them a show ... what do you think of bands who are still just playing music and not worrying about giving a show? Do you think they're missing part of what the event is all about at this point?

Wolf — Well, it depends. Like if I go to hear somebody like, let's see, Jerry Lee Lewis, well no. Say I go to see someone like Charlie Rich or Bobby Bland, he might just stand there and not do anything, you know. But they both put on shows just by being what they are. They might not be frantic, but they're incredible musicians. Just the talents that they have, their vocal capacities and their musical capacities. You know, it's like if I go to see The Modern Jazz Quartet, it's different. If you're talking about just in

rock now, I can't speak for any other band, that's up to them.

HP — How do you keep the energy going when you get out there onstage?

Wolf — Well, the whole band relies on one thing, and that's the crowd. Before we go onstage, it's like we're going out there to try to really give them everything we've got and you can just kind of feel it out by the vibes of when you hit the stage and if you get some feedback the moment you hit that stage they'll get everything we got. And if they're a little reluctant we'll still try to give them everything we got. That's really what we've been doing ever since we started. It's just what we can do. Every night we get out there we try to do the best we can do that night. We rely on them, the audience, because they're the ones that really get us through.

HP — Before we talk about 'Ladies Invited', I'd like to know where everybody buys their clothes?

Wolf — Alright! We spend our time going from city to city trying to seek out some crazy little duds.

HP — That's a fine hat you're wearing in the picture on the back of the new 'Ladies Invited' album cover.

Wolf — Oh, thank ya, that came from Paree ...

HP — When were you in France ...

Wolf — No, Paris, Connecticut. Just trying to have a little fun.

HP — Do you worry about getting clothes?

Wolf — Constantly. It's funny you should mention it.

HP — Oh, why?

Wolf — It keeps me up all night. You're talking to just about — I would say — the world's worst dresser in the entire entertainment industry.

HP — Oh, I don't know, some of your outfits are pretty snappy.

Wolf — Thanks, but get close and try to smell it.

HP — Do you feel insecure about your clothes?

Wolf — No. When you're on stage you just want to wear something that's comfortable, you know. And everybody just likes what they get.

HP — Is Magic Dick still wearing tuxedos?

HP — Magic Dick, he's weird now, sometimes he shows up in ah ... last gig we did Magic Dick showed in a suit of armor. He did the whole set with a suit of armor with a breast-plate on and a sword and a plumed hat. I don't know where the hell he got it, I didn't ask him. One night he came with a cape and a mask. But, you know, the kid keeps trying. (laughs). We also did, now this is true, we were playing up in Salt Lake City, Utah and he did an entire set in B.V.D.'s Long Johns I mean, quilted long johns. They were kind of a pale green.

HP — Your music ...

Wolf — Ah! Music! That's what it's all about, thanks for reminding me.

HP — Are you still recording fast, still going in, getting it down, and getting out?

Wolf — Yeah, 'Ladies Invited' has a lot of that. But like we have no set rules or formulas for anything. The only set formula is what makes it sound the best. And

if it means spending three days on one tune we will, if we have to spend only an hour on it, then that's all, we do it until the point where we feel we got what we want to get out of that song. You know like a lot of people kind of go in with certain pre-notions, but we're still growing in the studio, we've just begun. We've only just begun.

HP — Making the big jump from the first album you did to 'Ladies Invited', what are the major differences?

Wolf — That's kind of a hard question for me to answer cause I'm so close to it.

HP — You haven't listened to the album yet?

Wolf — Yeah, right (laughing). That's funny, keep that one in. No, I think what has happened, the main thing, has been development, progression as musicians, and as concepts of what we want. Development and growth individually. Development and finding out what the studio is about. It's a process. The more you do it, and if you do it the right way, the more you get out of it. It's like kissin'. The more you kiss, and if you got the right teachers, the better kisser you'll be.

HP — Did you do a quadraphonic version of this album?

Wolf — No.

HP — Have you done any quad stuff?

Wolf — Well, we wanted to release our first album on 78's and it took Atlantic a whole year to convince us not to. So that should give you some kind of idea of where we're at. We're just discovering stereo.

HP — And you don't feel there's any need to get any further along than stereo at this point?

Wolf — Well, there might be, but we haven't been discussing it yet.

HP — Where are you recording, by the way?

Wolf — So far we've been recording in a couple of different studios but like our main kind of recording home so far is the Hit Factory in New York, that's our kind of home base.

HP — You did your very first album at the Record Plant in L.A.?

Wolf — No, our first album was done at A&R in New York. Second one was the Record Plant in L.A. Then we did some cuts in Atlantic's studios in New York. Most of our records after that have been done at the Hit Factory in New York.

HP — That's comfortable for you?

Wolf — Yeah, nice and funky.

HP — I noticed on the 'Ladies Invited' album it says you mixed in Colorado.

Wolf — We went out to the Caribou Ranch on that album to do the mix and also to kind of catch how high the mountains go.

HP — How much time do you need between recording an album and then doing a mix?

Wolf — That depends, sometimes we do it right away, sometimes we let it go for like a week or two depending on what our road schedule is like.

HP — There's no emotional thing about leaving it for a while?

Wolf — Oh no, we get it, mix it, and finish the mix, it's kind of like a photographer making prints, once it's printed it's done.

HP — One of the things that's surprising

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GOOD OL' GRATEFUL DEAD

The First Seven

By Lenny Kaye



Peter Simon

The projector rolls: Garcia at Golden Gate Park for Chocolate George, coming off stage as if the demons of hell are pur-

suing him; at the Palm Gardens with the Group Image, Mickey Hart's first night in New York, reeling out "Turn On Your

Lovelight"; Manhattan Center, packed to the gills, squirming in the heat to "Johnny B. Goode"; four nights at the Fillmore, a bright bulb-lit Grateful Dead sign greeting the complete group as they tumble on stage at four in the morning; Pigpen gruffly exhorting the crowd to "take your hands out of your pockets and put 'em together"; the sounds of "Uncle John's Band" permeating the Alternative Media Conference, helped out by Hog Farm trucks and tiny orange barrels for lunch; awash with Nudie glitter in Long Island, mature and forceful, guiding their music as a scythe scatters a field of grain, lush and golden in the midnight sun.

The years wheel by, calendar leaves torn and cupped aloft by the wind. The Grateful Dead moving on. Together for so long, you might think their usefulness as an institution would have dissipated eons ago; instead, they're stronger than ever, a new record company to sell their wares, a family gathered to continue pushing them over the top.

In Biblical times, cycles changed every seven years — fat and famine, swarms of descending locusts. Now that the Dead have passed their first hurdle as a national monument it might be more than appropriate to take a long backward glance and see where they've been, not to mention where they're going.

They were a local band, first and foremost, dredged up from the acid-washed underbelly of San Francisco avant-garde culture to set a new direction for music. Given the free form and freewheeling setting of Ken Kesey's notable happenings, they were inclined to experimentation early on, encouraged to stretch out and explore the previously inviolable boundaries of their musical influences: blues, country, solid line folk, each stage transcended by a telling shot of electricity.

In the beginning, there were five of them. Pigpen, whose early harmonica and organ set their style far more than has been generally credited; Phil Lesh, once known as Reddy Kilowatt, a scholar in electronics music who quickly realized the central position of the bass guitar and its potential for sound manipulation; Bill Kreutzmann, a concentrando drummer whose ability to keep up with the mayhem surrounding him and firmly take it in hand always notched him a forefront of the Dead's undercarriage; and Captain Trips himself, Jerry Garcia, to lead and provide the spiritual energy, a major figure in the San Franciscan renaissance and an innovator of no small proportions, scoping the Dead's growth each step of the way.

Playing at area dances and buoyed by the continual ballroom interreaction of their audience, the Dead soon happened on their original formulas. They had

emerged out of a non-pop tradition, and so it wasn't too long before they began expanding their wild card segments in live performance, breaking the three minute singles' barrier with lavish instrumental breaks and waves of pure sound. Garcia would take a solo, but he never (as inevitably developed) attempted to step out in front of the group. Instead, he would signal Lesh with a series of lightning-like runs, Phil picking up and tossing the phrase at Bill and over to Pigpen, Weir supporting all and filling out whatever might've escaped unnoticed.

It was ensemble playing at its finest, and the Dead took it to heights unimaginable, working with a charismatic fervor that soon expanded their name out of its local origins and into the national consciousness. Though others would later carry the Summer of Love banner in more obvious terms, the Dead



were the best representation of the then-hippie ethos, a living rallying-point that seemed to center and lock at their numerous free concerts and benefit appearances.

The early sound of the Grateful Dead can best be heard on their first album, mixed and recorded at a livid rate in early 1967 and in the stores not too much after. Though they later expressed disappointment with its hurried nature and primitively recorded sound, there is little question that it marked a new beginning for the way rock structure was to be perceived. The Dead played fast, on the seam of chaos, yet when they caught fire, as on "Viola Lee Blues", they could literally drag you up out of your seat and into their continual build, casually tossing you off a cliff when they finally reached their apex and cut the engines.

They were still a young band, however, still in the process of defining themselves satisfactorily. A period of hard experimentation was to follow, as the Dead attempted to fully come to grips with the concepts they'd initially outlined. Mickey Hart was added on drums in an attempt to make the rhythmic base less one-sided, and Tom Konstanten came in to relieve Pigpen on keyboards, while the latter moved over to conga and vocals. Their recorded work also took on a pragmatic nature, as the Dead — now finally acclimated to the idea of the studio — spent hours in searching for the right vehicle, the right method of preserving their live energy in the face of vinyl complexities.

As with any band that steps out on the edge and inspects their farthest reaches, the group's creations in this period were at once their most imaginative and fraught with failure, the heights ascended and the depths assayed. *Anthem of the Sun* and *Aoxomoxoa* were both successful in parts, collaging live material with studio stunts, appraising every side

of their influences from the electronic and future-oriented to simple country and western. It was a necessary transition, and when the Dead finally relented and made the live album they'd been so long promising, *Live Dead*, it was as if they realized a corner had been turned, the early naivete now beveled to professional savvy, ready to go out and conquer the world.

It was, indeed, a critical move. None of the first three albums had sold particularly well, despite press acclaim and an enviable underground reputation, and the group was in the hole to their record company for more money than most of Haight-Ashbury cared to admit existed. But *Live Dead* turned the tide, exhibiting the group's quite considerable ability in tying together differing song threads, letting them pass naturally one into the other as if they'd been especially



designed. The Dead were first and foremost a jamming band, utilizing their songs as frameworks for what could be dreamily built on top of them, and as they made their changes, each segue brought about with care and a strange kind of tact, it was clear that they'd found solid footing at last.

They went back into the studio after *Live Dead* and put together their first song-oriented albums. They were hitting their stride by this time, bringing their country backgrounds to the fore and letting them shine, lacing through with rock and roll whenever an additional punch was needed. *Workingman's Dead* opened with "Uncle John's Band" and closed with "Casey Jones", and as if in response, a strange new breed of fan began to appear at their concerts, fanatically loyal, certain that the Dead were working on grounds no other band had yet conceived of trodding. It was probably their most fertile period, and when *American Beauty* came along to put the seal on the bottle, the group was home-free.

By now, the ritual had become standard, touchstones in the form of ceremony, the response cataclysmic and double-ended. "It all depends on the rapport they get going with the audience," Dead spokesman Rock Scully once told me. "The more rapport, the more they pour it on. When Garcia feels free to improvise, the band sort of feeds off that energy, and they can use it to get their rhythmic thing together. And I guess above all, they really need some room to stretch out. If they can cook for about three hours, they can really do quite a job."

The man knows whereof he speaks. Rapport was easily obtained, the crows usually locked into the minutest flare in the texture of the music, boogeing along as close to center stage as possible, their energy laying a solid-state foundation

under the band. Room to stretch out was even easier to oblige, with the Dead arranging their shows for maximum output, several hour marathons the rule rather than the exception. They prowled around the outer edges of their music in the course of a night, drawing it soft, raising it to sonic heights, modulating it over into cosine shades that never stopped building toward a stunning, over-powering finale.

They missed at times, o' course, the tenuous ground suddenly slick and slippery, cues lost and opportunities flailed by the wayside. But when such leathery moments would appear, the Dead never lost heart, never ceased working at the song until it righted itself, steam rising, sparked by Garcia or Lesh or Weir taking command, bringing it back into focus. Their commitment to the success of their music was only equalled



Peter Simon

in their commitment to bring the best out of and to their audience, and as these truths circulated word-of-mouth from Dead head to Dead head, their legions grew.

Until. The days are gone when they could play small clubs, personal-sized halls, friendly and containable benefits in the park. The Dead's show has gotten larger, now requiring twenty three tons of equipment (459 speakers, over 600 amplifiers, set up by twelve specialized sound technicians taking the better part of a day), it's also required more and more forethought, not to mention expensive overhead. By today's standards, it's nearly impossible for them to play in a hall under 10,000 capacity. Still, no matter. The Dead are the Dead, and the show received by those fortunate to gain entrance is sturdy and highly professional, yet not so rigid that all the lifeblood could be cut and drawn, laid to waste. When the group turns into the "Ridin' that train" chorus from "Casey Jones", and a laser beam spotlight snakes out to strike a refracting ball over a huge arena, there are too few who can even pretend to come close to their impact.

They have a new record company, of which *Wake of the Flood* — their first new studio release in over three years — is the debut offering, and are setting up a distribution system, quality control, and informational feed that will finally realize all their fantasies of how things should run to best advantage. Tom and 'Pen are gone, as is Mickey, spiritually replaced by the Godchaux' — Keith and Donna. Why, Garcia even shaved off his beard a few months back.

They are the Grateful Dead. Seven down, more to go, looking better each time around. And the future? From Rock Scully: "Well," he says, laughing, "you know the Dead have no future. It's all just day to day, day to day." □

NEW RIDERS OF THE PURPLE SAGE

“People Used To Think Of Us As A Toy Band”

By Daniel Goldberg

Buddy Cage, steel guitar player for the New Riders and Marmaduke the singer were having a disagreement. “Those are a pretty weird bunch of folks,” said Cage, “the people who would come to see us but *wouldn’t* come to see the Dead.” Marmaduke shook his head and refused to agree. “I don’t know. There are some folks who just like the countryish thing and don’t like the Dead’s spaceout thing so much.” Cage nodded. It was the most minor of disagreements. The New Riders were in a good mood. Their new album “The Adventures Of Panama Red,” had sold 180,000 in a couple of months, better than their last two albums and equal to the first.

The next night they were going to break the all-time gross receipts record at the New York Academy Of Music, and they knew it. And perhaps most important, they were well on their way toward finishing their next album, a live album recorded on a sixteen track tape machine that was following them around the country on this tour — they would be one step ahead of their obligations to the record company when the tour was over — a most comfortable feeling all told.

Yet in the midst of all the mellowness the riddle of the New Riders still linger even among themselves. Do they really exist as their own entity? Commercially the answer is a definitive yes. Artistically the answer is yes, but the definition is only now becoming clear.

Being the opening band for the Grateful Dead for two years was unquestionably a blessing that any band would be thankful for. Yet, like the son of a famous man, a perennial opening band for superstars inevitably undergoes an image identity crisis. In the case of the New Riders, this crisis was not too serious

when they branched out on their own because, after all, it was Marmaduke who influenced Jerry Garcia to learn to play steel guitar. But music is one thing and rock and roll is another and the New Riders, no dummies, know it.

“People used to think of us as that toy band that goes on before the Dead,” laughs Cage, “it really used to be funny when we would play with them because we’re all about the same height so when we were on nobody would notice how tall we were and then the Dead would come on — each of whom is at least five or six inches taller and they would just look like these giants.” Guitarist Dave Nelson added smiling, “Kids would see us backstage and say, ‘Oh, you’re *those* guys, those little New Riders.’”

“The Rolling Stones tried to do a country and western song with “Honky Tonk Woman,” and “Dead Flowers,” says Marmaduke, “but we’ve got a much more country and western sound basically than that because we’re into it all the time. In the first place my concept was the best hits of country and western and bluegrass singing. But we keep a very strong rock and roll beat to what we do.”

Cage believes the New Riders “have a different ideology than Nashville country. We aren’t that staid unchanging thing. We’re always searching for new sounds and structural ways of growing. Sometimes I’ll come up with something that I can’t use now and six months later, I’ll figure out a way to put it into a new song. West coast country music has taken country and expanded on it.”

It was in the late sixties when Dead moved to Marin County, and Marmaduke and Nelson lived in Whiskey Gulch, Palo Alto. It was Dead lyricist

Bob Hunter who brought Jerry Garcia to hear Marmaduke play and the rest was history. The name New Riders of the Purple Sage comes from a science fiction story and Nelson says the name is numerologically compatible with the name New Delhi River Band which Nelson had belonged to before.

Originally Garcia played steel and Phil Lesh, bass; the Riders have always had five members whatever the fluid personnel changes. Cage came to them from Toronto, and Dave Torbert, the current bassist was a beach bum on Oahu’s northern shore. He too had been in the New Delhi River Band and returned to the west coast at the right time to become one of the New Riders. Spencer Dryden the New Riders drummer had, of course, been the original drummer for the Jefferson Airplane.

All of the songs on the first New Riders album were written by Marmaduke who at the time seemed headed for personal stardom. Rather intentionally he has receded and remained one member of a band. “I don’t like the responsibility that comes with being something more than I’m ready for. What we do is to be a band and it takes all five of us to make it work, and I’m just trying to do well — I’m not trying to be a superstar or anything like that. Even that business of signing autographs — writing my name down on a piece of paper — I’ll do it when people ask me — but it seems very silly.

“I like to rave and talk and carry on — but what I have to say is not that comically far out. We’re just playing music that’s entertaining. We’re trying to make people feel good.” As for the songs, Marmaduke points out that “the first album had a lot of songs of mine that had been around for a while — a lifetime worth of



songs. But I'm not that prolific a scribbler of tunes. I like to sit back and sing a song for awhile after I've written it rather than hurry to write another one. On the "Panama Red" album, I wrote two songs - one of them angry ("One Too Many Stories") and one of them happy ("You Should Have Seen Me Runnin'") and that's enough for that album." Nelson, Dryden, and Torbert all contributed songs to the album as well, as did Robert Hunter.

Although the New Riders aren't as blatantly "cosmic" as the Dead are, their west coast vibes make them susceptible to peculiar reactions from their audience. Their fan mail is not exactly typical of the normal country music band. "We got a nine page letter from this guy who nobody in the band knows and was writing like he knows us for years.

He started out with 'well I just got into town today,' and kept on like that with all kinds of symbolic cosmic stuff mixed in," laughs Nelson, "and then there was another one that was almost illegible that said 'watched it last night but I'm writing this in the

dark and I'm stoned too — love.' But they still don't get the intense kind of mail that the Dead get.

"Lesh got one the other day that's got to be the *new* new journalism filled with all sorts of double and quadruple word meanings and cross references. He brought it over to our office for interpretation." Another fan asked for complete itinerary information so he could go to every concert and he failed to leave an address — just his own personal logo as if he expected the information telepathically. Most of the time, however, says the down to earth Marmaduke, fan mail consists of requests for photos or copies of bad reviews.

The New Riders recorded all of their most recent American tour on a 16 track machine and their next album, due out this Spring will be a live album from those efforts. They are trying to include as much pure live stuff as possible without vocal overdubs. They are currently in the studio working on yet another album with the goal of "keeping a couple of steps ahead of our obligations to the

record company."

Marmaduke, unlike the rest of the members of the band, loves to watch television news, an aspect of his personality that has never been revealed in his lyrics. "In San Francisco, the three network news shows are broadcast one after the other so if you're a real news freak like me, you can watch it for an hour and a half and then you can see the NET news for another half hour.

News freaks are rare birds, but I'm one of them." Other television is less interesting to the group although they all share a love for Mason Reese, the seven year old boy in many commercials whose face looks like that of an old man.

The New Riders live in Marin County and their office is in San Rafael, just a few blocks from the street where the film "American Graffiti" was filmed. "We ride up and down that street every day," says Marmaduke of the hustling, cruising avenue — "that's something you have to be able to do if you're a New Rider — you can't survive any other way." □

PETE TOWNSHEND INTERVIEW

Peter Townshend is one of rock's most intellectual superstars. In the following exclusive interview he tells Hit Parader what the last ten years of making music with the Who has been like and what he's planning for the next ten years.

Townshend: Where'd I see you last? I'll start questioning you.

HP: Probably in your management office at 888 Eighth Avenue, way back in the 1960's.

Townshend: Hell!!

HP: How are you taking the 70's now that we're three years into them?

Townshend: Don't like 'em.

HP: Do you think all the things that are happening in the 70's — Bryan Ferry, David Bowie, the return to elegance quote unquote — are exciting?

Townshend: Well, it's not very exciting for them, I don't think. They're always ringing up to invite me out. They obviously think that I'm more fun than the jet set, in inverted commas. Alice Cooper invited Keith out for a game of golf the other day, said he's got no friends. Mick Jagger's constantly entertaining Ronnie Lane. Ronnie says he's the most down to earth guy in the world. So there's obviously a need for sanity somewhere.

HP: It's like everybody's beginning to clean up their act after all the things they learned in the 60's. Have you had any time to contemplate the 60's and what you learned? Have you had that break?

Townshend: Well, no. I mean yeah. I mean 'Quadrophenia' as an album was the culmination of a lot of that kind of thinking. Sort of, really, the fact that it's about the 60's and it's about that ten years of our career, involves us in it and involves us as a device. It was really very conscious because I was doing that, I suppose, quite a lot.

I didn't sort of look back. I really started to get the feeling that it's like that ten year cycle. Our first record was made in 64 — 'I'm The Face', I think was made in late 64. But we formed really as a band — Keith joined the group in 63 so we're like getting round to our ten year sort of cycle. And that tends to make one look back. You just start to think: 'Is it really ten years?'

HP: Do you think you've had your say as far as the 60's are concerned with 'Quadrophenia'?

Townshend: Ah, I think in the traditional Who sense yeah. I'm now contemplating never ever writing anything like that again. I felt it was really important that we shouldn't get lost somehow, not in any rush — I mean I'm as anxious as anybody else for the next explosion to come along — but so we don't get caught-up in that Jerry Lee Lewis, Chuck Berry, Little Richard syndrome. I find that very scary.

HP: Very nightmarish ...

Townshend: Yeah. I just don't want to be standing on the stage playing the old tunes. It's great but it really is like reliving. And it really is like constantly going over and over and over again and if you are a genuinely nostalgic person yourself and something really did happen to you, and you were young then, and, of course, none of those guys were young then it's too emotionally important to constantly do it.

It hurts. It sometimes hurts to play 'My Generation'.

HP: That song is funny. It's like a best selling book that didn't start out as a best seller.

Townshend: Yeah.

HP: And now everyone's got a copy but at no one point was it selling enough to be on the charts.

Townshend: Right.

HP: But now it's like a badge that everybody wants to wear ...

Townshend: We play it twice now onstage. In fact yesterday we played it twice and then at the end there was a very necessary encore cause nobody moved after we went off so we were trying to think of what to play and somebody said, 'What about 'My Generation' again?'. I mean it stands it, it would stand it. We didn't play it again.

HP: Twice this year is to prevent having to play it at all next year?

Townshend: No, I certainly don't mind playing it twice.

HP: Do you mind doing things over and over again-at all in that sense? Playing the same thing over and over again ...

Townshend: I hated it with 'Tommy'.

HP: Have you forgotten that now... put it out of your mind?

Townshend: Well I can't because I've offered to ... in a moment of insanity offered to re-do the music for the Ken Russell movie which starts right after this tour. So as soon as I get back I want to write some additional material I don't know, I've never ever seen anybody that I really respect ever take a piece of music of their own and re-work it without something going wrong. Fats Domino remakes or ... ah ...

HP: Chuck Berry on Mercury Records ...

Townshend: Yeah. It's very strange. It's like it never seems to work. I'm very anxious that what I do should be a reaction to 'Tommy' as though from a completely different position. I think it's long enough ago that it will evolve in a really good and exciting way.

See, the other thing is there never ever was the rumored live album of 'Tommy' and so there's nothing on record which represents the tail end of the Who's sort of evolving 'Tommy'.

HP: When Russell starts doing this are you going to try to get your foot in the door with creating the visual for the film ...

Townshend: Well, we've already talked a fantastic amount. He gave me draft scripts and I reacted to them and all that. The incredible thing about him, you see, is that he's so right that there wasn't much I really wanted to say. I've had lots and lots of scripts from people but this one was right.

HP: 'Quadrophenia' is a book in a lot of senses, a lot of information on a lot of levels ... a lot of things for people to think about. Have you considered any other way of saying it? (At this point in the interview there's a knock at the door and Peter answers. Three young girls are there asking for concert tickets. Peter gives them tickets. They scream and hug and kiss him. He closes the door and comes back into the room grinning.)

Townshend: They're great, those kids. They did that whole thing just now about an hour ago when I said, 'Yeah, I'll give you some tickets.' So I got it twice. Never ever happened to me when I wanted it to happen.

HP: Does that mean as much now as it did?

Townshend: It never ever happened ... very rarely.

HP: Always sitting there waiting and the phone never rang ...

Townshend: Yeah, when I was a young man ...

HP: How old do you feel now?

Townshend: I suppose I feel about as old as I am. I feel sort of approaching middle age. I'm twenty eight. And a lot of my friends are like — one guy who I used to think about a lot when I was writing 'Quadrophenia', a friend of mine who is a very sort of uneducated guy ... he's Irish actually, but probably because he was Irish was always sort of lyrical and could always explain himself incredibly well. It was like he was thirty the other day.

He came to one of our shows in Newcastle before we left to come over. He walked in covered in badges and things that were all collected way way back when we used to play the Goldat Club in Shepherd's Bush. He had all his membership cards, like framed, there were Union Jacks, and pictures of us that he'd taken on the stage there with like an Instamatic camera or the then equivalent. And it was amazing. He said, 'I'm thirty'.

Incredible. I couldn't believe it. I always thought he was younger than me for a start. You always think the audience is younger. And, as ... that's about how old I feel. It doesn't seem to matter as much as I used to think it would. I mean when I was about nineteen I wasn't like afraid of old age but I was very angry about it. I was angry that I was going to get old. And I knew also that I was gonna even out a lot. It's really great to be in a rock band because you get an excuse to behave like an adolescent all the time, and everybody applauds.

HP: Do you have any sense of like, you're twenty-eight now and there are kids who are fifteen who are running up and down Sunset Strip ... some of them are twelve and thirteen ...

Townshend: Well, there's only three of 'em!

HP: Well, that's because they're not living as long as they used to. But, you know, any sense that there are at least two generations now who are aware and conscious ... and, you know ... aware of you as something that they weren't old enough to see the first time around? Do you have any sense of them or their needs or desires?

Townshend: I obviously should have but I find it really difficult because I think always in the sense of like, you know in the old cliched thing, I think in a reflective sense. I like to be a kind of barometer ... or at least allow the music to be that.

And when I write the lyrics it always comes out in a very unconscious sort of way. I write a song and then record it and then sit back and play the journalist and analyse it. And play the rock fanatic and try to work out what makes it tick or where it came from. And I never quite know where it comes from. It just sort of comes out of the top of my head, you know?

HP: Do you make any kind of effort on any level — at least as far as inputs are concerned — to hear what's happening, to see what's happening, to feel what's happening?

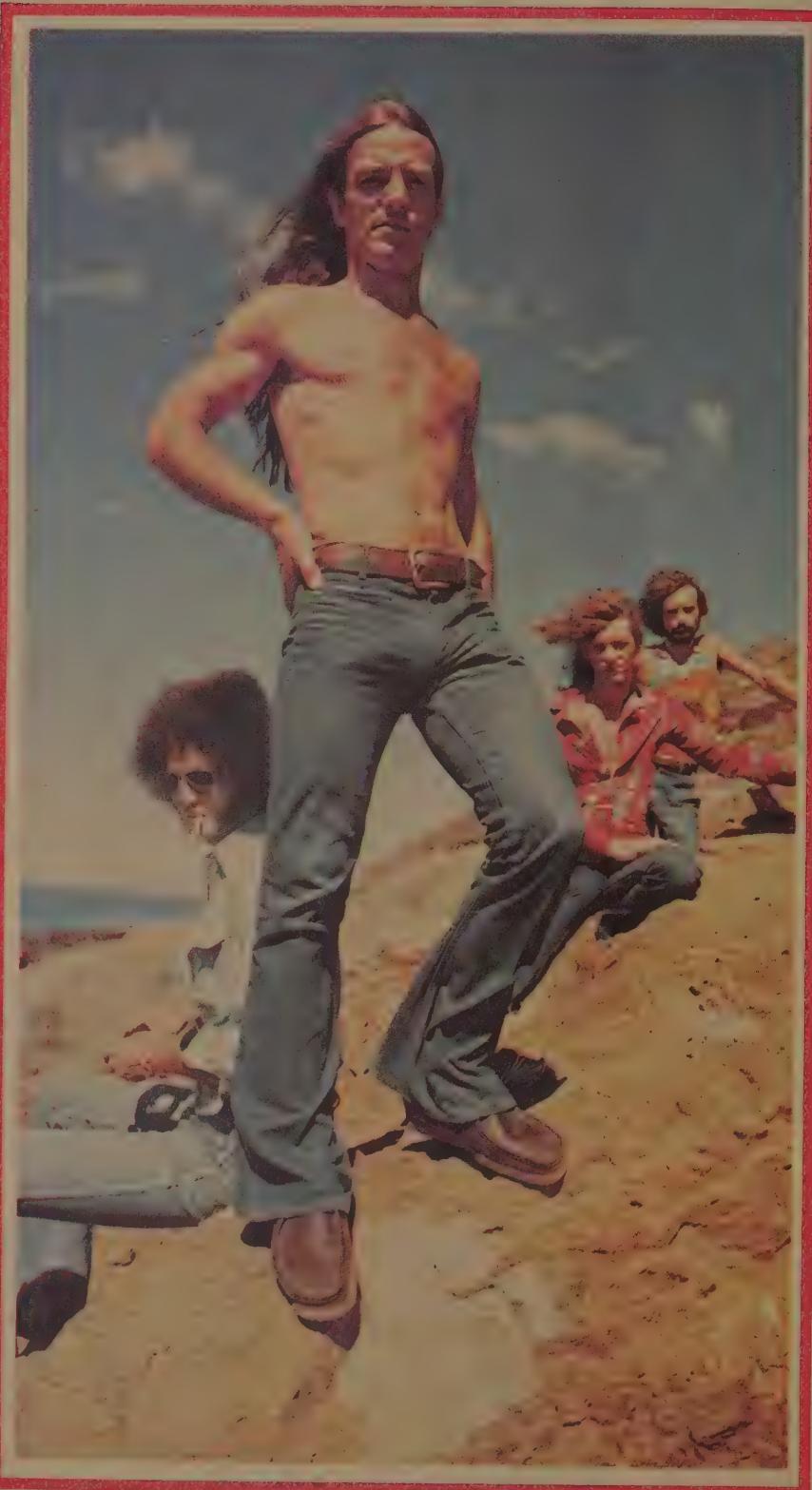
Townshend: Ah, it's a knack I think that you get. I don't know what it is ... I mean I really like to go to sort of ballrooms and things.

(continued on page 79)



GRAND FUNK TALKS ON A SUNDAY MORNING

By Richard Robinson



Lynn Goldsmith

I don't usually do interviews at 11:30 on Sunday morning. Even rock and roll writers are allowed their day of rest. But this Sunday morning was different. Grand Funk were going to be in town for the day to sign some papers and take care of a little business and they said they'd be happy to talk to me if I cared to get out from under the covers and get myself down to their midtown New York hotel at that surprising hour of the morning.

Well, I figured, if they can get up, I can too. So packing my trusty cassette machine, I hailed a taxi and headed for the St. Regis, one of New York City's finer hotels. Down a nearly deserted Fifth Avenue — past the lines already assembled for the first showing of the "Exorcist" that day, a blurred face behind a dirty yellow cab window to the happy tourists in the midst of the midmorning sight seeing. Up to their room in the oak panelled elevator with its polished brass trim. A knock on the door and I was greeted by Mark Farner and the group's photographer/publicist, Lynn Goldsmith.

"Good morning," said Mark, giving me a shy grin, shaking my hand, and escorting me into the suite the group was using for the day. I like Mark. He's the classic American rock and roll star in his plaid flannel shirt, faded jeans, and long straight hair. We talked for a moment about my first Grand Funk interview — many years ago when the band was still being ignored by the press while the fans were going wild over the boys from Flint, Michigan.

Lynn poured me a cup of coffee while I set up my tape recorder. Mark, sipping at a glass of orange juice, sat down in one of the chairs that surrounded the coffee table and sofa set in one corner of the room. I sat down on the sofa and talked about the band and their latest exploits, including their 3-D album cover and the new album. Lynn asked me if I wanted to hear the new single, "Loco Motion", and disappeared over towards the far side of the room where she played a tape of the song on a tiny tape recorder. Even on inadequate equipment it sounded great, especially the searing guitar that Mark plays over the vocals and backing track. I told Mark how much I liked the guitar work. He smiled.

There was a knock at the door and in bounces Don Brewer. He gives me a grin, helps himself to a plate of bacon and eggs from a table of food that's just been wheeled into the room, and comes over to take a seat. There was another knock and in come the two other members of the band, Mel Schacher and Craig Frost. They also get themselves a bit of breakfast and soon we're all sitting around, jok-

ing and getting warmed up for a few fast questions about the band.

"The first thing I want to ask you about is tv," I said. "I really don't remember seeing your lovely faces on tv recently. How come you're not doing the rock concert tv shows?"

General laughter at the words "lovely faces". "They've been offered the chance to host some of the shows," Lynn announces, "But they're not going to do it."

"Are you going to do *anything* on tv?" I counter.

"We did the 'We're An American Band' film," Don says, "and that went around to a lot of tv stations. That's the kind of thing we'd be more interested in doing. They're running the tv shows like an assembly line."

"It never turns out the way you planned it," Mark adds.

"And, unless it's mixed really well," Don continues, "unless it's really done well, you can't make rock and roll come over a little tv speaker and a screen that size."

But, it turns out, there may be a special on Grand Funk ... their own type of show. "Have you thought about that, about what you'd like to do?" I ask.

"Instead of just the concert aspect we'd like to give the viewers a more personal view of us," Mark answers. He wants to do it on film as opposed to video, give the audience a glimpse of Grand Funk that would include more than just the band playing on stage.

Jumping to the next subject — the interview sort of went that way, talking about one thing for a second and then going on to something else — I asked the group what their reaction was to "American Band" — did they think it was ever going to happen? Where you could turn on any AM radio anywhere in the U.S. and all you'd hear was that record. Did they know it was going to be a hit when they finished recording it?

"We thought," said Don. He got out of his chair and went to pour himself another cup of coffee, continuing to talk as he moved around the room. "It was one of the songs that just came together. It just happened."

What's their feeling about Todd Rundgren and his part as producer of their single and their new album.

"We get along good with Todd," Mark said, putting his track-shoe clad feet up on the edge of the coffee table and leaning back in his chair. "He gives us suggestions and ... it's more of a friendly relationship than a producer — group relationship. The first time that Todd produced us it was like getting to know him, you know? And once we got to know him, after the first session, everything was great. And with this last album, *Shinin' On*, everything just worked out fine in the studio, there were no hassles. He's good to work with."

Don took a sip of coffee and picked up where Mark stopped. "It was a little weird the first time because Todd's an artist and we're artists. And he was reluctant to say things to us and we were reluctant to say things to him. Now it doesn't matter, we don't care if we insult him!" Everyone laughed and Don smiled.

"And he doesn't care if he insults us!" Craig put in.

"I keep saying 'American Band' like it's the only thing that's ever happened to you," I said, "but is this something which has had a major effect on what you're doing?"

"Yeah," said Mark.

"Oh yeah," said Don.

"What's the new album like, I've just heard 'Loco Motion', I presume that's not totally representative."

"No," Don says, "That's the only like 1959's rock and roll thing that's on the album. The rest of it is ... ah, I don't know, we're into more changes. More in-depth type things. More mood music. We're trying to create some nice feelings, plus there's still some rock and roll on the album, some good-time stuff."

"This was done in New York?" I ask.

"No, it was done in Michigan. Just in the sticks. In the swamp."

"In a studio?"

"No," Don explains, "in our rehearsal hall."

"Was it a mobile unit?"

"No, the machines were brought into our rehearsal hall," said Mark. Will they continue to record there? "Well, we don't know. If this works out then we'll probably go ahead and record there. Because it's a hell of a lot easier than going somewhere to record, staying in a hotel room. Your head's in the right place, you don't have to go through any changes when you sort of record 'at home'."

Does the band still have that sense of being from the mid-west, of having a sense of Detroit or of Michigan?

"Sense of Flint," Mark puts in. The group laughs.

"It's sane," explains Don. "It's sane to be there for us. I think if we were any place else we'd be ... we wouldn't be the same people if we were any place else ... we wouldn't be the same people that we were six years ago ..."

"Living at home," says Mel, "It's like we know everyone around and we're accepted."

"Nobody will put up with bullshit from us," says Don. Everyone laughs. Don continues, "Personally, you know ... if we were in New York or L.A. we'd probably be treated more like rock stars or something."

We talk for a second more about the mid-west and then the subject of their new method of recording comes up again.

"Before we'd have all the songs ready, go into the studio, and they'd be all changed by the time the session was done," Mark explains. "Now we do all the changes before that because we can listen back to it."

Is this the result of having had so much experience in the studio with all the albums the group has made?

"Yeah," says Don, "It's economically silly to go into a studio and pay \$150 an hour to spend two or three months recording. We've never spent more than ten days in the studio working on an album. We just go in and do the album and leave. You could go on for ten years updating the album when you get new ideas until you released the product. You have to set up a deadline and get the album done by then."

Does the band go back and listen to their old albums to get the feeling of where they were and how they've

changed?

"I don't much," says Mark and the rest of the group nods in agreement.

"I only listen to oldies," Craig puts in with a grin.

What about oldies, have you been tempted to do an album of oldies, of what your sense of the past is?" I ask.

"No, we haven't," says Don. "The only reason we did 'Loco Motion' is that we were just goofing around with it in the studio. It's not where we're at. We're not trying to revive Fifties rock. It's just ... ah it fits our theme, locomotion."

"You can start a dance craze." General laughter.

"No, we like doing our own material the best," Don says, getting serious again. "That's what we can really get into doing." I nodded at Don and said, "Well then, I won't say anything about the fact that you're wearing a Flash Cadillac t-shirt." Don looks down at his chest and says, "Oh, I left my bag down in Todd's studio last night and I didn't have anything else."

Now, for a heavy question to wind things up. What do Grand Funk think of the fact that it's 1974 and they're still rock and roll stars and there's still an audience and they can still sell out a concert?

"Well, we said, when I talked to Brewer, if we can just keep this going ..." Mark says and everybody breaks up.

Don, who can be as serious as he wants to be, waits for the laughter to die down and then turns to look at me. "The idea has always been for this band to keep things going to its natural end. Whatever that is, you know. And the natural end hasn't come yet. It's like one of those things that I think everybody's gonna know when it's over — if it ever is over, and we're just gonna go, 'Well, I think it's time we knocked off'. It's not going to be a matter of somebody splitting here or going in with another group there." □

QUOTES

THE FUTURE OF GRAND FUNK

"The idea has always been for this band that the band is going to go to a natural end, whatever that is. And the natural end hasn't come yet. I think it's like one of those things — everybody's going to know when it's over, if it ever is over, and we're just going to say, 'Well, I think it's time to quit.' It's not going to be a matter of somebody splitting here or going in with a group there."

—Don Brewer

IS ROCK HERE TO STAY

"I think that now the beat of rock and roll has been driven in, has been accepted because it's felt by so many people. Rock and roll — the beat, you know — the feel of the music ... I think as long as that feeling is there — it might not be called rock and roll ten years from now — but it'll be there. That feeling will be there."

Mark Farner

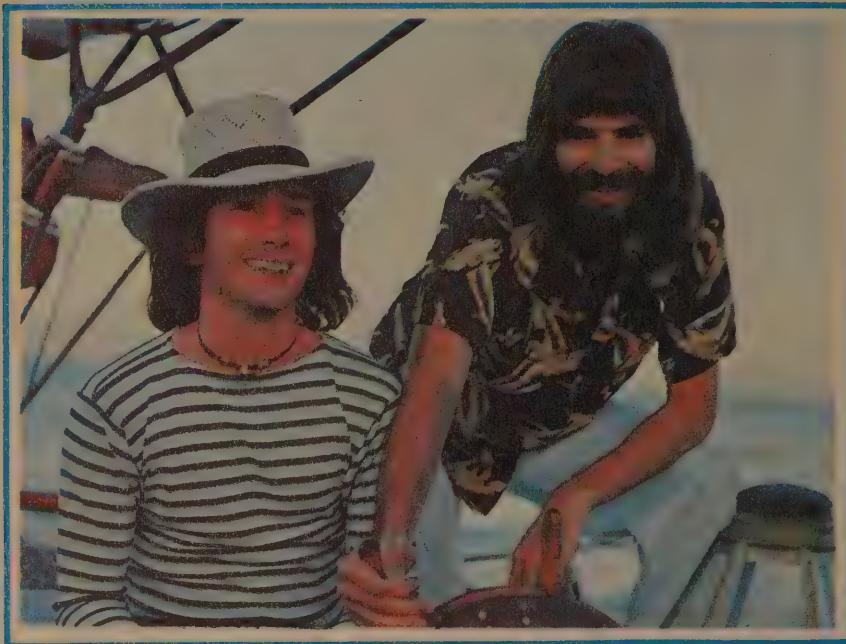
"Television does a weird thing to charisma."

—Don Brewer

LOGGINS AND MESSINA: Good Times

By Ian Dove

Ed Caraeff



Loggins and Messina is a band that can make you happy, nothing intense about Kenny (Loggins) and Jim (Messina) when they are onstage or off — it was probably no coincidence that the cover of one of their recent albums showed the duo handling, with apparent expertise, a large yacht, sailing on a sunlit sea, with them looking healthy, tanned ... and smiling.

The L&M music is like that: healthy, tanned, smiley.

And even that is interesting because the prehistory of Loggins and Messina comes from enough dissolution to make any serious musician disillusioned. Messina once recalled his Buffalo Springfield days by simply saying "it didn't work. Five writers, five supertalents, together for two years. There was really no way it could stay together, even though we were riding on the crest of that huge country-rock wave."

Neil Young was the first to leave Buffalo Springfield, striking out on his own in a direction that eventually led him to another rock conglomerate, Crosby, Stills, Nash and Young and an occasional repeat of the same problems that beset the Springfield organization.

And Messina went with Richie Fury to form Poco — continuing more or less the same line hewn by Buffalo Springfield — and then Messina split from this because, again quite simply, "I needed a change." That was 1970.

In 1974 Loggins and Messina are very well established, apparently undergoing none of the trauma and dissent that characterized Messina's early groups.

The way Loggins came into Messina's orbit has been well documented: Kenny Loggins, performed in small clubs,

songwriter, wanted to do a solo album and Messina agreed to produce it. Messina had strong credits in this area having produced three albums for the late Springfield band, and also all the producing for Poco. Studio singing, working out the charts together soon convinced both musicians that a musical marriage would be very compatible.

Originally the union of Loggins and Messina was frowned upon by their record company, Columbia Records. Jim Messina said: "They still had the idea, despite the fact that the first album, "Sittin' In" was a real team effort, that Kenny was the artist and I was the producer. It was only after we agreed to go out and perform together, to promote the album, that they fell for the idea."

Actually this presented some problems: whereas Kenny and Jim were prepared to get out on the road with the band and the album, several of the musicians on "Sittin' In" were session men, with studio work, homes and families, and uncool memories of life on the open road, the hotel rooms, the road food, and so on.

Much persuasion and in the end only one of the original album musicians dropped out, although this did set the first official debut tour of Loggins and Messina back six months while a replacement was found and rehearsals took place.

So enter Loggins and Messina, new band in the land. And an initial stage act that was identical with the "Sittin' In" album (that really pleased Columbia Records).

Loggins and Messina started as a bottom of the bill opener but received standing ovations from the discerning

wherever they played. "It was embarrassing really," confessed Messina. "But we had been living with our music for such a long time and to us it became natural and unforced. Of course, the critics started putting it into categories, mainly that we played country rock. Not so. I don't think we are into any one kind of style. I listen to our records and no two songs sound in the same bag to me. On some of our songs we can hear a little jazz but mainly I think of it as good time rock 'n' roll. No messages, no statements and certainly no depression."

Kenny Loggins did allow himself to say once that he felt the whole country was screwed and doped up and that the kind of music they played, and wanted to play, could act as an antidote to all this — which is a message of a kind, I suppose.

Quitting Poco and teaming with Loggins has had an effect on Jim Messina's songwriting: he's writing songs! One of the personal drags for Jim during his tenure with Poco was that Richie Furay wrote most of the songs in the group (Messina's best known Poco song was "You'd Better Think Twice," prophetically). Richie has a lot of energy and much of it was in his ego, although I'm probably as guilty of this as he is, because I did walk out of the group. I started to find the arrangements boring night after night but couldn't do anything about it. One of the better things about Loggins and Messina is that we are both individual artists working within the framework of one group. We'll probably make solo albums — there's no ego hassle like that.

"So far we find Loggins and Messina very flexible and also very inventive and we can do a solo number — Kenny with his guitar, for example — and move through all the changes right up to a full number with six musicians. We may be two separate artists but I don't think we will be going two separate ways."

Time is a great healer. When Loggins and Messina started out on the road, there were the inevitable requests from the audience for Poco or Buffalo Springfield songs, which kind of bugged Jim (only natural). "It wasn't where we were coming from at all," said Jim. "But now after a couple of years touring it has finally died down, although I still get asked if any new — or rather old — Springfield or Poco tracks will ever be released. I don't think so, all the tapes I heard were either very rough or just out takes of songs already released. There would really be no point in releasing them — they certainly don't do either group justice."

Meanwhile Loggins and Messina move along smoothly — a fine album of the group working live has just been released — and a couple of big tours have been lined up.

No messages. Just good time rock 'n' roll. □

CARLY SIMON - No More Time For Pain

By Lisa Robinson



Ed Caraeff

There aren't all that many people in the music industry whose success has been marked by the absence of a bitchy remark ... or an occasional complaint of "hype" or ripoff ... whatever, but Carly Simon really is one of the rare few who *made it*, and did so with the cheers and the total support of just about everyone who ever met her. To write about her is to possibly fall into the trap of making her sound a bit Pollyanna-ish; for she is lovely, seems completely happy — almost glowing with a sense of inner calm and peace that her recent love and family have so obviously brought to her. Yet Carly is a strong, sharp and sexy woman who seems to be able to handle her life with wit and ease.

When you enter her home in New York City you immediately see the love she has helped to create. The house that she and James and Sarah are "slowly growing into" — as she puts it — is filled with plants and sunshine and bright colors. Although the pair have certainly made money these past few years — and neither Mr. Taylor nor Ms. Simon had early financial struggles — their home isn't a bit ostentatious; no touch of that rich hippie look surrounding so many rock people. But Carly isn't like other rock people, she's a private person, intent on maintaining the reality of her home and family. In between making music of course — whether it's on her own or James' albums, and involvements such as his recent tour.

"I get very involved with James' records," she smiled. "As if it's my own. I really do care about the performance. I helped out by doing background vocals, and I went along on the bus tour — of course it has been hard lately with the baby. Whenever I do have free time — like if Sarah's napping or something, there are so many household type things to be done. I certainly don't feel it's been the most musically creative moment in my life. But that's all right, there are rises and falls to everything. This just hasn't been one of my songwriting times."

"Hopefully this summer I'll have more time

to write. I'll just have to set aside a couple of hours every day when nothing else can get in my way. Also, I hope I'll get more sleep so I can be more coherent!"

Carly claims that she's always been vaguely disorganized about writing, it would always be a case of waiting for the moment to hit her. "I'm really not a very prolific writer — I have to wait to be inspired. Perhaps I could live in the kind of situation where I would be commissioned to do songs — like if I had to do a Broadway play or something. I like deadlines, I like that feeling of accomplishment afterwards."

"I certainly have to have a deadline as far as albums are concerned," she continued, all the while rocking baby Sarah in her arms. "I need to know that I'll be doing an album in September let's say, so I have to have songs ready by then. Like last year — I knew I had to get an album done before the baby was born because I wouldn't be able to do it afterwards. As it happened, going into the album I didn't have all the songs ready, and I had to do two of them — 'Man on My Mind' and 'Misfit' while I was doing the album."

"But I'm always writing a verse like an hour before I go into the studio, it's always like that," she laughed. "I say to Richard (*Perry, her producer*), 'well Richard, I'll finish this song tonight and then we'll go into the studio and do it', and Richard's never heard the song before he gets into the studio."

Carly's been with Richard Perry now for two albums. ("No Secrets" and "Hotcakes"). "This is the first album I've done with the same producer I did the last album with," is the way she puts it, but she's not sure of what will happen in the future. "Richard will certainly produce my next album, but I might want to change after that, if I decide to go in a totally different direction," Carly explained. "But what I mean by going in a totally different direction musically would be something like different backup sounds, different production sounds ... not so much the songwriting."

"Of course — who knows what will happen, maybe Richard will go in the same direction with me. He's capable of an awful lot and we've influenced each other a good deal. It might continue to be a good partnership. I really do like working with him and we've come to a point where we understand each other. Toward the end of the "Hotcakes" lp I got to a point where I'd never felt so good with Richard."

"I have command over the final product of course, but we do talk everything out," she continued. "It should be that way — a good producer should interpret. Richard is a genius at what he does ... that's not to say there aren't good producers, but he's the best at doing what it is that he does. He's just very good at being Richard."

Carly pointed towards the music room she was in the process of furnishing and talked about how she writes her songs. "I wrote just about all the songs for the last album on the piano. I wrote "That's The Way I Always Heard It Should Be" on the piano, but then after that I used to do a lot on the guitar. I took a few lessons as a kid, but I certainly forgot everything I ever learned and had to start from scratch with the piano. However, I do believe that you never forget the fact that you've acclimated yourself to a musical instrument as a child if you've had those lessons. The piano I have here I play occasionally to pacify the infant, it really works with her."

"Of course," she smiled that dazzling grin, "I only can play songs that she knows. I can't try anything new. So ... when I want to put her to sleep I just play "Mockingbird" ... she *adores* "Mockingbird"! The neighbors must think we're terribly vain."

In terms of musical collaboration with James, it's not something that they attempt often — on "Hotcakes" they co-wrote "Forever My Love". "It actually took sibling rivalry to get James to write that song," Carly recalled. "I'd been asking him to write a song with me for a long time, and he's a great procrastinator — as I am too. I had the melody and asked him to write the words for it, and he kept saying yes ... sure ... Then one time his brother Livingston came to visit us and I asked Liv to help me with the lyrics. So Liv started working on it with me and immediately James was in there — James started to write the lyrics and he finished them ..." "It's hard to have a truly professional relationship with your spouse," Carly said thoughtfully. "Hard because there are so many underlying things ... you can't really feel as free to criticize as fast as you might just a regular partner. I really feel that there's an area of sensitivity if you're in the same field as your husband."

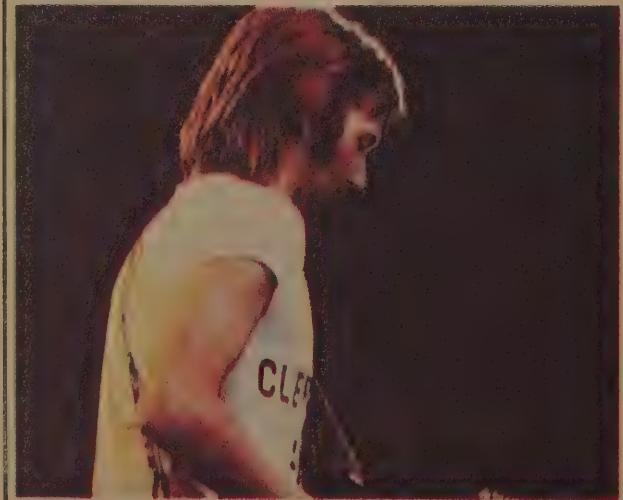
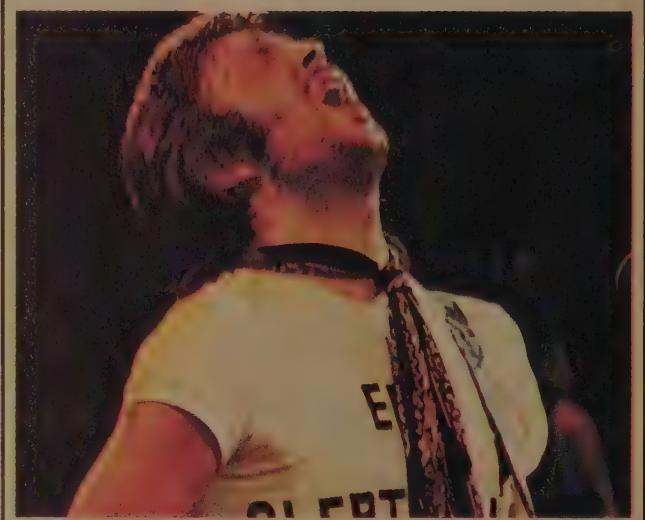
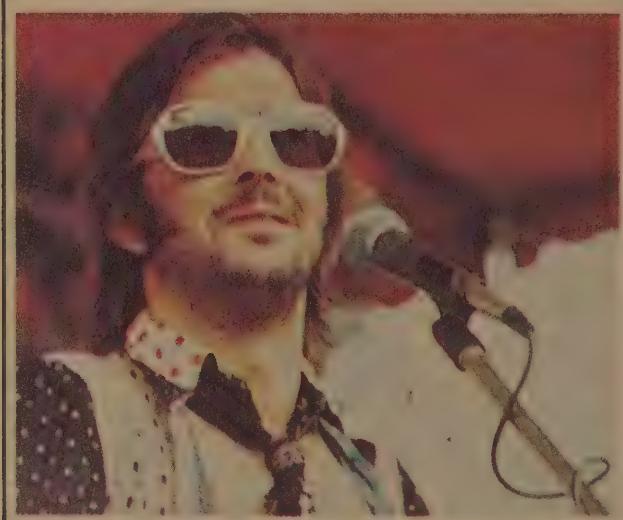
Carly performs rarely, but says that she misses it. Part of the problem — and her general discomfort about live concerts — is that she rose to such tremendous fame recently that there would be no way for her to perform in an informal atmosphere, or a smaller hall. Not wanting to headline at Madison Square Garden — or even a Carnegie Hall, "I'd prefer to sing in a supper club with drinks clicking," Carly confessed — there aren't that many options open to her at this point. "But I do miss the exhilaration of performing," she admitted. "There have been some shows I've done where I've loved the audience loving me. It's obvious that anyone who wants to perform does it because they want to be loved. That's no secret." The possibility was open at the time we talked that Carly might make some appearances onstage with James during his month-long spring tour. But as far as anything in the future, Carly in concert is still something that will require more consideration.

We discussed Carly's lyrics on songs like "Haven't Got Time For the Pain" and "Safe and Sound" and how very positive they seemed. Words like "They're putting out too many phonograph records I think I'm gonna have a baby" certainly revealed optimistic feelings of a changing woman. "I feel so much more positive in my personal life than I ever have before," Carly agreed. And it really is recent. I can date it to last September. That's when everything started to click, and I started feeling positive about things. I do really feel the way those songs sound ... I'm in a pretty good frame of mind."

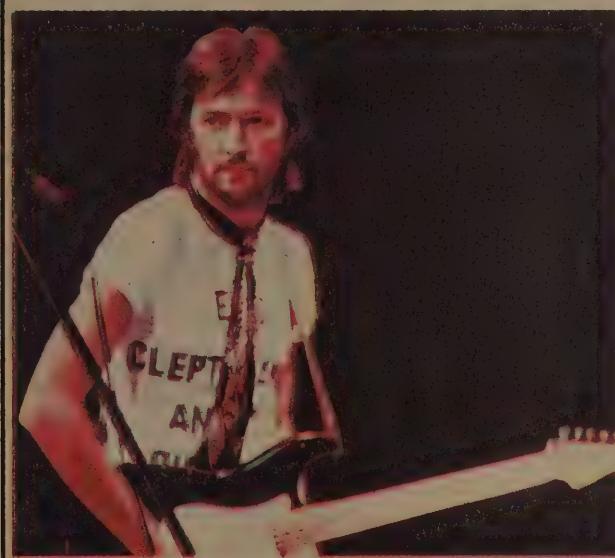
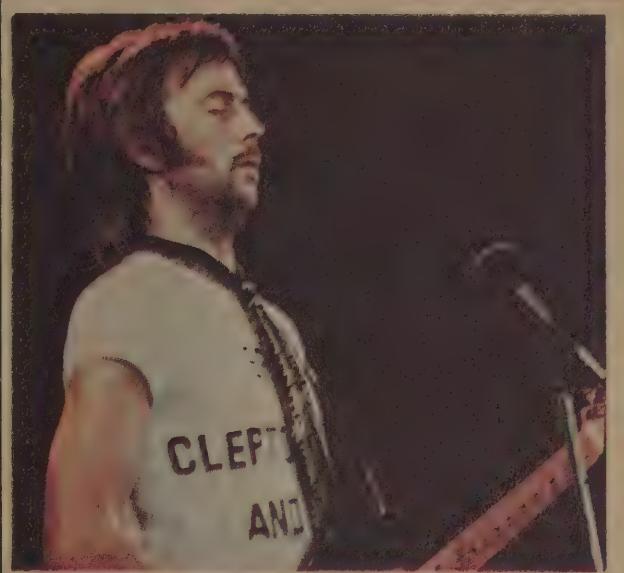
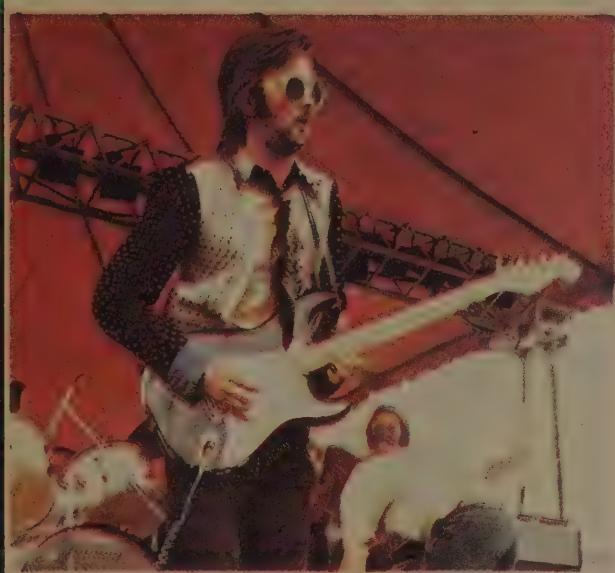
I wondered if James had changed since becoming a father, and Carly said, "He really relates to Sarah beautifully. One of James' characteristics is that he's kind of remote — he doesn't draw people out. You can tell that in his music. But with Sarah he kind of looks into her eyes more deeply. You know, I always think of James' eyes as like 400 watt light bulbs, his gaze is very strong — full of energy. And it's hard for him to look at people because I think he knows the effect of his gaze is quite remarkable. James' eyes are extraordinary ... Maybe that's because I'm a loving wife and fan. But I notice that with Sarah he's very kind of soft ... not quite as intense. □

ERIC CLAPTON

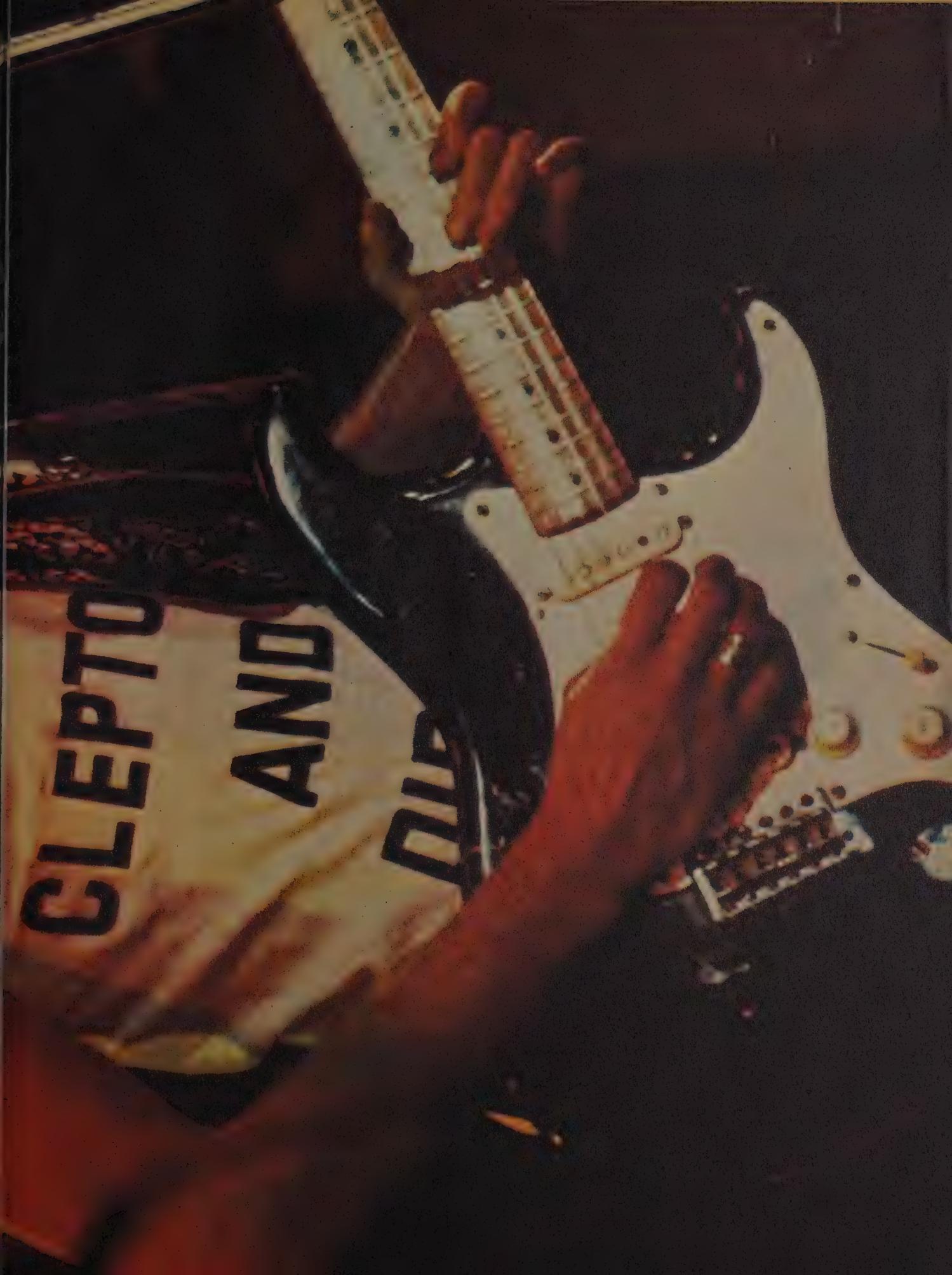
When Eric Clapton took to the road this summer for a grueling six-week tour, he created a tremendous amount of excitement. Performing for over two hours in nearly every city he went to — Eric was onstage with Yvonne Elliman, George Terry, Dick Sims, Jamie Oldaker, Carl Radle ... and Legs Larry Smith as compere. Crowds cheered to versions of "Layla", "In The Presence Of The Lord", "Tell The Truth", "Blues Power", "Have You Ever Loved A Woman", "Little Wing" — and the songs from Eric's latest lp — "461 Ocean Boulevard" songs like "Let It Flow", "Willie & The Hand Jive", and "Dateline Florida". Considered by some to be the world's greatest guitarist, Eric displayed not only an amazing prowess on the electric guitar — but his voice was a source of great pleasure. His singing was always right up front, with Yvonne Elliman adding extra strength, and he seemed quite at home leading a band. In good spirits throughout the hard tour, Eric was indeed, one of the musical highlights of the year as well as a most welcome return addition to the scene. □



ON TOUR







CLEVELAND
OHIO

THE ALLMAN BROTHERS BAND TOGETHER

By Cameron Crowe

Neal Preston



"This is no advertisement for communes for God's sake, but there's a lot of love between us. We are brothers and sisters in this organization."

In musical terms, the word "band" has become all but obsolete over the years. People have come to disregard the concept of a collective force in favor of viewing a group as the effort of a single member. Fans crave the star image. Magazines demand a single personality. It's all so much more convenient to have an individual focal point. And granted that much of the time such an attitude is well justified. Many times a band is almost exclusively the work of one musician or composer.

Yet if there ever was a reason not to completely delete the idea of an actual *group* of musicians, it is The Allman Brothers Band. Until recently, The Brothers were a faceless en-

ity. Their audience was content with a collective identity of six persevering young Southern musicians who had managed to maintain a high level of excellence in the light of two tragic setbacks, the deaths of slide and lead guitarist Duane Allman and bassist Berry Oakley. In a rare instance, The Allman Brothers Band was elevated to their current position at the forefront of rock with the absence of a recognized "leader" or "main" figure.

"You never hear the word 'star' around here," emphasizes organist-vocalist Gregg Allman through a mouthful of pizza, "you just don't hear it. I mean, 'rock 'n roll star ... what an absurd phrase. It's like 'British blues' ..."

"I don't really know what's going through people's heads probably anymore than you do," says lead-guitarist Richard "Dicky" Betts, "but it's too bad that people tend to

take a solid group, single one person out of it and destroy the balance."

Gregg Allman and Richard Betts, as well as the other four band members, cherish their position in The Allman Brothers Band. They extoll upon the strong bonds holding the band together, stress that each member is equally responsible for The Allmans sound and cannot conceive the group's non-existence. Still, with the outlets that have opened with The Allman Brothers' increased popularity, Allman and Betts are the first to pick up on solo lp options. Gregg's *Laid Back* has been out several months and Betts' *Richard Forrest Betts* is due later this year.

Of the two, Allman is by far the more extroverted. Although there was a time several years ago when Gregg was — as friend Jackson Browne says — "shy ... withdrawn. Really withdrawn," he now is

quick-witted and verging on boisterous. Richard Betts is the archetypal quiet country boy, less quick to speak out. Manager Phil Walden characterizes him as "a doer, not a talker". No other description could be more appropriate.

I spoke with Gregg and Dicky in the Allman's San Francisco hotel-room suite during a stop on their recent West Coast tour.

The Allman Brothers Band seems to stress the close relationship amongst its members, as in the title 'Brothers And Sisters'. What do you attribute this quality to?

Betts: "Well, most of us in the band are from the rural areas in the South, where a child is raised in a close family relationship. The family is very tight. Three meals a day, carry your lunch to school in a sack ... you know, the typical Southern country atmosphere. We've since left our blood families and formed our own with this band. We're trying to hang on to that old thing, I guess. It comes out in the music too. When you get right down to it, music is just a reflection of a musician's lifestyle."

Allman: "First of all, we were all friends ... if you've ever read about wolves, you know that they travel in packs. One wolf would die, man. One wolf can't tackle a moose. He needs the pack to survive. So there you go. Together, we knew that we had something and that no matter how far the bullshit went, we would survive if we hung together. In the early days of the Allman Brothers Band we went out and collected bottles and shit to keep going.

"The way the title *Brothers And Sisters* came about was that even though we have had two great losses, we were still a family. The title was originally *Lightnin' Rod*. But you know, we didn't band together because we thought if we musicians stuck it out we'd all be driving Rolls Royces. This is no advertisement for communes for God's sake, but there's a lot of love between us. We are brothers and sisters in this organization."

You all (the band, their roadies and business managers) have a mushroom, the band's brotherhood ensignia, tattooed on your shins.

Allman: "Yeah, it's funny. When we got busted in Jackson, Alabama, they were taking pictures of us and putting our hands down in the ink.

They had to write down the different marks on our bodies and asked 'what the hell you all got those damn tatoos on there for?' Nobody could really come up with an answer except for The Red Dog (percussion roadie), who said, 'Well man, it's the brotherhood symbol.' All they could say was, 'You mean there's *more* of you people.'"

Betts: "Everybody's so occupation conscious nowadays. A house is just a place to hang your clothes, brush your teeth, and get some sleep. Then you're back out in the world. There's still a lot of that old Southern family life around, though. The young boys growing up and learning their daddy's trade. That's in a lot of us real strong, that atmosphere. Like Jaimoe (Jai Johanny Johanson, one of the group's two drummers). You know about Southern black families. They're so close it's almost tribal. Our backgrounds have a lot to do with our association with each other. It has a lot to do with our persistence. 'Course when you're made so much over and people have turned you into a spectacle, it's hard to keep together. It's hard to maintain."

Do you feel you've adequately matured to accept success and recognition as part of a new lifestyle?

Betts: (After long pause) "Naw, I fall to pieces every now and then." (laughter).

Obviously, you think it's that Southern upbringing that's responsible for keeping The Allman Brothers Band together despite Duane and Berry's deaths.

Betts: "Well, the kind of people that are in the South settled this country, so I guess we're a persevering people by heritage."

Allman: "The time after Duane's death was the hardest time I figure I'll ever have. That's when all the talk of brotherhood becomes reality. I was in pretty much of a stupor after my brother was killed, but as far as this 'three year depression' trash that some magazines have printed, I've been doing alright for a fucking 'depression'. Sure, it slowed me down ... it slowed everybody down. It did a trip on everybody's head, but nobody laid around and whined 'Oh God, we can't make it now.' We all pitched in. Dicky learned to slide up on the airplane and we built ourselves back

up.

"Berry's death was almost unbearable. What makes it so incredible is that Lamar Williams was the perfect replacement for Berry. It's amazing we found him."

Betts: "A wrong decision could have well broken the band up. We rely so much on our rapport with one another on and off stage that it's essential to find the right person." *Why did 'Brothers And Sisters' take so long?*

Allman: "Well, that's obvious. We lost Berry right in the middle of the sessions. It took a month to find Lamar and three months to break him in."

Betts: "The joke around Macon was that there was gonna be a presentation given to the Allman Brothers Band for being 'The Band Most Likely To Kill Time In The Studio'. We'd spend a fucking month on one rhythm track and then come in late on Thursday nights so that the band could all watch *Kung Fu*. The next album is gonna be a live one again. At this point, that's a very good idea. We're getting to be some well-seasoned musicians, better every day. And with Chuck and Lamar, it's a new band. We deserve an accurate document of our stage show right now. I can't explain enough how much The Allman Brothers Band has matured into being so much more knowledgeable of both the stage and the studio. That's why *Brothers And Sisters* seems like it's better than anything we've ever done. It is."

"I remember ten years ago when I was playing in a bar in Indiana. Our group had a blues song that lasted thirty minutes. We just jammed and well, nobody liked it except the band. What we're doing now is what I wanted to do ten years ago, it's just that people are catching onto it now. To be honest with you, I always thought our band played too well to really get through to a mass audience. It's surprised me."

Allman: "The basis of this band has always been to enjoy playing. That's really the only reason we're together today. If we'd have started out with the thought of making money, we would have never done it. Our first two or three tours bombed. And I mean *bad*. We were playing stuff like 'Whipping Post' and all the people could do was 'Wha?' If we hadn't been enjoying it so much,

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ROBERT PLANT:

“Six Months Go By Very Quickly When You’re A Genius”

By Lisa Robinson

Possibly the most socially outgoing of the members of Led Zeppelin, Robert Plant is a dreamer, a philosopher, a wanderer, a comic, a presence. To know him is to be reminded of storybooks when knights on white horses went dashing around doing all sorts of heroic acts. Robert would be the first to admit that he fancies himself this way, but it rings true. Even thousands of miles away, as we talked - (he from what he jokingly referred to as a telephone from the inside of a cave on the Welsh border, me from a red push-button hotline in New York City) - his very special brand of charm and warmth came through ... as we chatted about what he’d been doing since Zeppelin was here for the gargantuan U.S. tour ...

LR: What have you been doing these past six months?

Robert: Oh - trying to get over the six months before that.

LR: Didn’t you have a good time?

Robert: Oh yeah ... but it got a bit heavy at the very end. But six months go by very quickly when you’re a genius, you know? (Laughter all around.)

LR: What’s happening with the recording of the next album?

Robert: Well, we’re in the studio now - laying down tracks. We have all that live stuff from New York, but if we put that out it’ll just be a thing of its own. It hasn’t really been decided just what we’re doing ... it’s hard to know what the songs will be until you’re right on top of them. The impetuosity of the songs ... well, you can’t know the full scope until you’re right into it.

LR: What about the movie you’ve been working on?

Robert: AH ... it’s heavenly, it’s just heavenly. (Laughs) We’ve been working on it at home for the past six months actually - each one of us has sort of done a home trip.

LR: What did you do? I heard something about climbing a mountain ...

Robert: Oh, I can’t really tell you ... because it’s so gallant. It’s so filled with chivalry that you’ll just have to wait and see for yourself. It’s really good though. When you see it you’ll

just smile if you know me as well as I think you do. It does have something to do with a mountain, but it’s not just me at the top of a hill!

LR: Has the energy crisis affected your life over there?

Robert: Well, I’ve got a lot of energy anyway ... so I really don’t feel it ...

LR: (Muttering) I should have known better than to ask ...

Robert: We burn wood on the fire here anyway ...

LR: What? You don’t have television?

Robert: Oh yeah ... I couldn’t live without television! Occasionally the great god is switched on ... I watched things like Muhammed Ali. Now, next to me, I think he’s got to be the most fantastic character there is, you know?

LR: Hmmmm ... yes ... do you know that Dylan said his kids listened to your records?

Robert: Well that’s very kind of him. But what about him? Doesn’t he listen as well?

LR: I don’t know that he’s listened to much of anything these past few years ... What about this new label that you’re all supposed to have? When will that officially happen?

Robert: Well, it’s hard to say really ... but we certainly feel that it will help us do other things, things in the future. Like we’ve got a lot of friends we’d like to help out ... put on the label. You know the speed at which

we work when we’re not playing. It could happen this week or it could happen in June or July. But you can imagine who’s going to be on the label, can’t you?

LR: Well ... Roy Harper, for one ...

Robert: Awwh yeah ... he’s so good. See, there really are a lot of possibilities now, it holds so much more scope. People who have been governed by the music business itself, people who haven’t had the opportunity that we have ... Roy’s just finished one of the most fantastic albums you’ll ever hear - it’s called “Valentine”. We’ll put it out on the new label in America.

LR: What’s the new label going to be called?

Robert: Well ... we’re not sure of that either ... We can’t quite agree you know? We thought of Slag ... (laughs) ... or Slut. Slut Records ... (more laughs) ... And there are a lot of more serious words ... I should think that we’ll have a name and a label designed soon, and then the world will be ours and our friends ...

LR: What do you remember most about the tour?

Robert: Oh, there were so many things ... I think the kids were really fine. The days are obviously over when we were just considered a heavy rock group ... a popular heavy rock group ... well, now we’re just an entity in ourselves. I mean you always hang

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BILL WYMAN: "My Voice Was My Biggest Fear"

By Richard Robinson



Bill Wyman and Groucho Marx at Swan Song party in Bel Air this past spring.

"Nobody knows what I'm like, whether I've got a sense of humor, whether I'm short or tall, or happy or miserable," says Bill Wyman as he lights a menthol cigarette and slouches down into a comfortable position on the couch in the living room of his suite at New York City's post Hotel Pierre. "People meet me and say, 'Man, I thought you were about 6'4'." I'll say, 'no, I'm 5'7" and skinny, you've just been compensating for me.'" A smile flashes on his Ed Sullivan stone face. "It's true. Because we are all sort of short and very thin, so people think we are tall 'cause they kind of correct it. So whenever they meet us they always think we are too short."

Bill Wyman isn't giving interviews to prove what his life size is, however; he's in New York en route to Los Angeles because he's just released his first solo album and there's promotion to be done. But his promotion is gentle, more like a chat with Bill Wyman with a little talk about the album scattered through the general conversation. "Very few people know what I'm like or know what Charlie is like or know what Brian was like or know what Mick Taylor is like. So I have to do some promotion, really. I'm not really known to the public except as being in the background in a shadow looking miserable, or whatever it is, or they see me on stage. But I'm still very unknown to the average person."

He has a genuine shy modesty about himself, although I find it hard to believe that anyone would have trouble recognizing this fifth of the satanic Stones. He says that he's not given many interviews: "It's all very new, a lot of work that I've never done before. It was always sort of 'let's talk to the bass player', but, basically, interviews usually come from Mick and if they can't get Mick they go to Keith. I was always like the nth choice, you know, but that was alright."

As we talk, my initial reaction is that he's eminently real. There is no Rolling Stones 'aura' about him as he sits talking to me in an expensive pair of faded French jeans and cowboyish shirt and checked blue and white socks and thick heeled lace-up shoes. He gives the impression that he's just a hard working bloke who happens to be in a band with a bunch of mates he refers to casually as Mick and Keith and Charlie. The conversation turns to records as I ask him about his own album. We begin to talk about the roots of the music and he reveals himself as passionately involved with rock, knowledgeable about the roots of the music, enthusiastic about old records no one's ever heard. I just about hold my own as he runs down some of his favorite influences.

"The Stones sort of brought to everyone's notice a form of music in Chicago which had gone past everybody and I think a lot of the things I listened to also have gone past them. They pass a lot of kids — the New Orleans thing in the late 40's and early 50's in the very beginning with Fats Domino before he became popular and Huey Piano Smith and all those things. Also which is like what Dr. John is pulling together for people and Lee Dorsey did a bit and Allen Toussaint and all those kinds of people. It's a great style of music. I always think, 'Why the fuck don't people listen to that now.' Kids have never heard of that."

"I just think it wasn't exposed enough and it was always the better known artists who copped it off the lesser known artists and then covered it. That happened with groups like the Coasters and their original hits were all done by lesser known artists. We did a lot of it. The whole British thing in '62 and '63 were all cops off lesser known American artists. And the records never came to England. 'If You Got To Make A Fool Of Somebody' ... Freddie and the Dreamers did it. And the song 'Money' was done in England. Thousands of those songs were done there because they never came to England. If they weren't top 10 records, they never made it over to England. There's a nice band in America that's doing good stuff, Commander Cody."

Bill is not only informed about the roots — especially New Orleans roots — of rock, he feels that it is the basis of the music he's trying to make. "Part of the outlook of this is looking at music that came before the Sixties. Like in the Fifties and Forties and the Thirties. And even back in the Twenties. The music I especially listen to is Twenties and Thirties blues. Very early blues. Very early hillbilly music from the Thirties and Forties. Before Hank Williams. People like Jimmie Rogers."

We talk about Irma Thomas, The Fortune Tellers, Ernie K. Doe, Benny Spellman, The Spiders. Then about Jimmie Rogers and Cliff Carlisle. I point out that kids today are too far removed to know that these people are the roots of their music. "You should be able to go into a store and get the stuff," Bill says wistfully.

"You cannot buy a record by someone like Lightnin' Slim for instance or someone like that who did really basic blues stuff. You have to really search and then of course, you aren't even going to know this guy's around unless someone tips you off and turns you onto him.

"And that's the problem. We had that problem when the Stones started. We couldn't find authentic blues records. We had to send away to America for them and now if you search for one of your favorite records that came out in the Fifties, or even in the early Sixties, they are deleted. Fortunately, some record companies keep coming out with them. Like the Sun Records thing. They brought out Johnny Burnett Ips. Atlantic did the whole thing about The Clovers, The Coasters, Chuck Willis and they are bringing them out and now they are available to people."

Are there any particular types of music which Bill feels have been a major influence on his music?

"Apart from the country ones, which are derived from the Thirties really, Thirties hillbilly, it's almost country blues in a way because you've almost got Louis Armstrong in a way with a slide dobro player when you talk about a guy like Jimmie Rogers. I've got tracks of him yodeling with a whole section behind him and it sounds amazing to hear that yodeling sound with muted trumpets behind it. The rest of it is New Orleans and very early Fifties. Like '52, '53. Because most people think that rock and roll started with 'Rock Around The Clock' and 'Heart Break Hotel' in '55 or '56, but it didn't, it started with 'Lawdy Miss Clawdy' in 1949-50 or '52, that was amazingly early. And a whole bunch of artists in '52 and '53. Joe Turner and all those people."

We're getting comfortable and the

interview is rolling along, less of an interview than a conversation about mutual interests. Bill seems at home as he lights another cigarette and places an ash tray at his elbow. It's only later that I realize that he probably is at home ... after all he's spent at least a life time in one hotel or another during the past ten years. Talk turns to Bill's album.

"The whole idea about doing this album is that I could do some of the things that I was never able to do in the Stones," he explains. "You know, I have quite a large interest in music, various kinds of music that I really dig listening to and my style in all these years has started to go in various kinds of directions and I can fulfill part of that thing with the Stones, that is one part of the music. But there are a lot of other parts that I just couldn't get going anywhere. It all came out eventually, all the things that I like, all the hillbilly and all the very early blues stuff."

We talk about the album and particular cuts. Bill is proud of what he's done, although it appears that he can be as critical as the next listener. "The voice was my biggest fear on the album, actually. I knew I could do the music. I knew I could write the songs, knew I could produce it, and arrange it, but I had to wait to sing until the time when I had all the tracks down and there I was, sitting in the studio, and it was time to sing. I had engineers that I knew really well and hoped they wouldn't laugh.

"And then I set the words up and we dimmed the lights and got absolutely everybody out, nobody was there, and then I started to moan quietly and mumble a bit and gradually I got confidence."

He laughs as he retells the experience. "And I really did a few of them afterwards because I found that the more I did it over a period of three or four days, that each time I did it, they got better and better, so I just went from song to song and then I thought 'Well, I can do this one better', so I did it better.

"And I kind of gained confidence that way, but at home, when I was writing the songs, I wouldn't sing in front of my old lady or anything. I would wait until everybody was gone from out of the house and then I would get the mike right up close to my lips and almost whisper the words into it. Switch on to playback and really be embarrassed, listening to myself." Gone is the tough guy image, you have to just be yourself when you tell stories of sitting at home secretly singing into your tape recorder.

'White Lightning' was the first song Bill did for the album. "That was the easiest, the most natural, and low key, didn't really have to search or reach for the notes. It just sort of came out. I kind of sang that one along when we were cutting the tracks actually. I did a sort of rough vocal on that and then I found that 'Pussy' was easy to do and then I went from there 'til I got to the most difficult one of the album — the last cut, 'It's a Wonder'."

This solo album is the culmination of time and thought on Bill's part. "I've been thinking of doing it for a couple of years, but not seriously. I have had it in the back of my mind though. And then about a year ago I finally sat down and said, 'Okay, I'm going to write some songs, good or bad.' And I just wrote and wrote and wrote and they just came. I found it

very easy to write the melodies, the catchy phrases and things, but the words came quite difficult.

"Suddenly I did 'White Lightning' very quickly and the whole thing was done in an hour. And then I did 'Pussy', the other country one, and then I did some other country songs and then it slowly got easier and easier and I was getting the words together with the music and I just wrote a whole bunch of things over that year. I wrote about forty or fifty songs of which I picked out the sixteen that I thought were the happiest, most good time kind of songs because I found that I had written a lot of serious, moody, kind of nostalgic songs and I didn't really want the album to be like that. I wanted it to be fun and a good time."

Bill conveys a sense of the fun of the album by the enthusiasm with which he discusses it. "I was so pleased with the way the album came out as a good time music thing, really good fun music because I had a lot of fun doing it, I really did. And it came over in the atmosphere of the album when it was finished, it was still there, which is great. It's the same atmosphere that was in the studio when we did it. What I did at the studio was play this cassette of these horrible rough things I'd worked on, I mean really crude, and just said, 'Well, here's a bunch of songs, which one do you fancy doing tonight?' And they would say, 'Yeah, that one's nice.' And so we did it very relaxed and like that. I didn't go in and say, 'This is what we are going to do.'"

The recording of the album was done basically in America. Bill worked with Howie and Ronnie Albert from the

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HIT PARADER

TOP HIT SONGS OF 1974

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DON'T YOU WORRY 'BOUT A THING

(As recorded by Stevie Wonder)

STEVIE WONDER

Ev'rybody's got a thing but some don't know how to handle it
Always reachin' out in vain
Acceptin' the things not worth having
But don't you worry 'bout a thing
Don't you worry 'bout a thing mama
'Cause I'll be standin' on the side when you check it out.

They say your style of life's a drag
And that you must go other places
But just don't you feel too bad
When you get fooled by smilin' faces
But don't you worry 'bout a thing
Don't you worry 'bout a thing mama
'Cause I'll be standin' on the side when you check it out.

When you get off your trip
Don't you worry 'bout a thing
Don't you worry 'bout a thing
Ba bum, ba bum, ba bum, ba
Bum, bum, bum, bum, bum, bum.
Don't you worry 'bout a thing
Ev'rybody needs a change
A chance to check out the new
But you're the only one to see
The changes you take yourself through
Don't you worry 'bout a thing
Don't you worry 'bout a thing pretty mama
'Cause I'll be standin' in the wings when you check it out
Don't you worry 'bout a thing.

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SPIDERS AND SNAKES

(As recorded by Jim Stafford)

JIM STAFFORD
DAVID BELLAMY

I remember when Mary Lou said she wanted to walk me home from school
Well I said yes I do
She said I don't have to go right home
And I would kinda like to be alone some if you would
I said me too
And so we took a stroll and wound up down by the swimming hole
And she said do what you want to do
I got silly and found a frog in the water by a hollow log
And I shook it at her and I said this frog's for you.

She said I don't like spiders and snakes
And that ain't what it takes to love me
You fool, fool

ALL I KNOW

(As recorded by Art Garfunkel)

JIMMY WEBB

I bruise you
You bruise me
We both bruise too easily, too easily
To let it show
I love you and that's all I know

All my plans are falling through
All my plans depend on you
Depend on you to help them grow
I love you and that's all I know
When the singer's gone let the song go on:

But the ending always comes at last
Ending always comes too fast
They come too fast
But they pass too slow
I love you and that's all I know.

When the singer's gone let song go on
It's a fine line between the darkness and the dawn
They say in the darkest night there's a light beyond

But the ending always comes too fast
Ending always comes too fast
They come too fast
But they pass too slow
I love you and that's all I know
That's all I know
That's all I know
That's all I know.

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I don't like spiders and snakes
And that ain't what it takes to love me
Like I wanna be loved by you.

Well I took out that girl from time to time
I called her up when I got a dime
I said hello baby
She said ain't you cool
Said do you remember when
And would you like to get together again
She said I'll see you after school
I was shy and so for awhile most of my love was touch and smile
So she said come on over here
I was nervous as you might guess
Still looking for something to slip down her dress
And she said let's make it perfectly clear.
(Repeat chorus)

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YOU'RE THE BEST THING THAT EVER HAPPENED TO ME

(As recorded by Gladys Knight & The Pips)

JIM WEATHERLY

I've had my share of life's ups and downs
But fate's been kind, the downs have been few
I guess you could say that I've been lucky
And I guess you could say it's all because of you.

If anyone should ever write my life story for whatever reason there might be
You'd be there between each line of pain and glory
'Cause you're the best thing that ever happened to me
You're the best thing that ever happened to me.

Lord there have been times when times were hard
But always somehow I made it through
'Cause for ev'ry moment I've spent hurting
There was a moment spent loving you.
(Repeat chorus)

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ANNIE'S SONG

(As recorded by John Denver)

JOHN DENVER

You fill up my senses
Like a night in a forest
Like the mountains in springtime
Like a walk in the rain
Like a storm in the desert
Like a sleepy blue ocean
You fill up my senses
Come fill me again.
Come let me love you
Let me give my life to you
Let me drown in your laughter
Let me die in your arms
Let me lay down beside you
Let me always be with you
Come let me love you
Come love me again.

Let me give my love to you
Come let me love you
Come love me again
You fill up my senses
Like a night in a forest
Like the mountains in springtime
Like a walk in the rain
Like a storm in the desert
Like a sleepy blue ocean
You fill up my senses
Come fill me again.

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BOOGIE DOWN

(As recorded by Eddie Kendricks)

FRANK WILSON
LEONARD CASTON
ANITA POREE

Boogie, boogie down baby
Mmm boogie baby
Let's boogie down
I'm bad enough to make an elephant fly
I'm gonna hook you on a natural high
And I know I can satisfy
Hey I wanna love you
Kiss and hug you baby tonight
Make you feel alright
Boogie down (boogie down)
(Boogie down baby)
Boogie, boogie down baby
Boogie, boogie down baby

I GOT A NAME

(From the 20th Century Fox Motion Picture "The Last American Hero")

(As recorded by Jim Croce)

NORMAN GIMBEL
CHARLES FOX

Like the pine trees lining the winding road
I got a name, I got a name
Like the singing bird and the croaking toad
I got a name, I got a name
And I carry it with me like my daddy did
But I'm living the dream that he kept hid
And it's gonna make me free.

Like the northwind whistlin' down the sky
I got a song, I got a song
Like a whippoorwill and a baby's cry
I got a song, I got a song
And I carry it with me and I sing it loud
If it gets me nowhere I'll go there proud
Movin' me down the highway
Rollin' me down the highway
Movin' ahead so life won't pass me by.

Like the fool I am and I'll always be
I got a dream, I got a dream
They can change their minds but they
can't change me
I got a dream, I got a dream
I know I could share it if you'd want me to
If you're goin' my way I'll go with you
Movin' me down the highway
Rollin' me down the highway
Movin' ahead so life won't pass me by
Movin' me down the highway
Rollin' me down the highway
Movin' ahead so life won't pass me by.

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Um have mercy

Boogie, boogie down baby
Boogie down boogie down baby
Go downtown gonna mess around ah
Hua hua hua boogie down mmm.

Go down like a hound
Gonna sniff around ah
Hua hua hua boogie down
I'll find you girl
Love you up and down ah
Hua hua hua boogie down
Boogie hey hey yall
Boogie down baby
Boogie down
Boogie down baby
Ooh my mercy.

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ON AND ON

(As recorded by Gladys Knight & The Pips)

CURTIS MAYFIELD

Bet your life I'll be a better woman you see
All because you proved out to be a better man for me
You build me up with so much affection
You make me realize my needs
You seem to move in the right direction
Making love, making love all we please
ooo

Here we go on and on
Here we go on and on, on and on
You got to go keep on movin' on and on
How can I, how can I show you
How I wanna now prove all my love
But I'm so afraid to take a part
Don't break my heart the way so many
lovers do
So good I feel cause our love's for real
Having chores of fun since our love's begun

Huggin' and a lovin' on and on
Getting with the kissin' on and on
Chills I feel whenever you're near
Stickin' like glue I keep lovin' you on
and on

Keep on moving on and on
We gotta go keep on movin' keep on
groovin'

On and on, on and on, hey hey hey
On and on we gotta go
How can I work out this sweet relation
Let us live with love
Keepin' our hearts together with no
temptation

Keepin' us a loving, keepin' us loving on
and on, on and on
On and on, on and on, on and on
We gotta go on and on
Keep on a moving on and on
On and on, on and on, on and on
We gotta go on and on

I wanna know
I know you feel like I feel
That's why we got a love that's real
So let's keep on grooving the way we do
Let's just keep on a moving and we're
gonna make it through
Hugging and lovin', gettin' with the kissin'
Gettin' with the kissin', huggin' and a
lovin'

Chills I feel whenever you're near
Stickin' like glue I keep loving you.

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HELEN WHEELS

(As recorded by Paul McCartney)

PAUL McCARTNEY
LINDA McCARTNEY

Said farewell to my last hotel
It never was much kind of abode
Glasgow town never brought me down
when I was heading out on the road
Carlisle City never looked so pretty and
the Kendal freeway's fast
Slow down driver want to stay alive
I want to make this journey last.

Helen, hell on wheels
Ain't nobody else gonna know the way
she feels
Helen, hell on wheels
And they never gonna take her away.

M6 south down to Liverpool
Where they play the west coast sound
Sailor Sam he came from Birmingham
But he never will be found
Doing fine when a London sign
Greets me like a long lost friend
Mr. Motor won't you check her out
She's got to take me back again.
(Repeat chorus)

Got no time for a rum and lime
I wanna get my right foot down
Shake some dust off of this old bus
I gotta get her out of town
Spend the day upon the motorway
Where the carburetors blast
Slow down driver wanna stay alive
I want to make this journey last.
(Repeat chorus)

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BILLION DOLLAR BABIES

(As recorded by Alice Cooper)

A. COOPER
M. BRUCE
R. REGGIE

Billion dollar baby, rubber little lady
Slicker than a weasel, grimey as an
alley
Loves me as no other lover
Billion dollar baby, rubber little monster
I adore you
Man or woman livin' couldn't love me
like you, baby
We go dancing nightly in the attic
While the moon is rising in the sky
If I'm too rough tell me
I'm so scared your little head will come

off in my hands.

Billion dollar baby I got you in the dime
store
No other little girl could ever hold you
any tighter
And tighter than me, baby
Billion dollar baby
Reckless like a gambler
Million dollar maybe
Foaming like a dog that's been infected
by the rabies
We go dancing nightly in the attic
While the moon is rising in the sky
If I'm too rough tell me
I'm so scared your little head will come
off in my hands
Million dollar baby, billion dollar baby
Trillion dollar baby, Zillion dollar baby.

WE MAY NEVER PASS THIS WAY AGAIN

(As recorded by Seals & Crofts)

JAMES SEAIS
DASH CROFTS

Life, so they say, is but a game
And they let it slip away
Love, like the autumn sun, should be dy-
ing
But it's only just begun
Like the twilight in the road up ahead

They don't see just where we're goin'
And all the secrets in the universe
Whisper in our ears
And all the years will come and go
And take us up, always up.

We may never pass this way again
We may never pass this way again
We may never pass this way again.

Dreams, so they say, are for the fools
And they let them drift away
Peace, like the silent dove, should be
flyin'
But it's only just begun
Like Columbus in the olden days

We must gather all our courage
Sail our ships out on the open sea
Cast away our fears
And all the years will come and go
And take us up, always up.
(Repeat chorus)

So I wanna laugh while the laughin' is
easy
I wanna cry if it makes it worthwhile
I may never pass this way again
That's why I want it with you

'Cause you make me feel like I'm more
than a friend
Like I'm the journey and you're the
journey's end
I may never pass this way again
That's why I want it with you, baby.

We may never pass this way again
We may never pass this way again
We may never pass this way again
We may never pass this way again.

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LOVES ME LIKE A ROCK

(As recorded by Paul Simon)

PAUL SIMON

When I was a little boy
And the devil would call my name
I'd say "now who do .."
Who do you think you're fooling?"
I'm a consecrated boy
I'm a singer in a Sunday choir
My mama loves, she loves me
She gets down on her knees and hugs
me
She loves me like a rock
She rocks me like the rock of ages
And she loves me.

When I was grown to be a man
And the devil would call my name
I'd say "now who do ...
Who do you think you're fooling?"
I'm a consummated man
I can snatch a little purity
My mama loves me, she loves me
She gets down on her knees and hugs
me

She loves me like a rock
She rocks me like the rock of ages
And she loves me.

If I was President
And the Congress call my name
I'd say "who do ...
Who do you think you're fooling?"
I've got the Presidential Seal
I'm up on the Presidential Podium.

My mama loves me
She loves me
She gets down on her knees and hugs
me
And she loves me like a rock
She rocks me like the rock of ages
And she loves me
She loves me, loves me, loves me, loves
me.

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ROCK AND ROLL HOOCHIE KOO

(As recorded by Rick Derringer)

RICK DERRINGER

I couldn't stop moving when it first took
hold
It was a warm spring night at the old
town hall
There was a group called "The Jokers"
they were laying it down
But you know I'm never gonna lose that
funky sound
Rock and roll hoochie koo
Truck on out and spread the news.

Mosquitoes start buzzing 'bout this time
of year
I'm going out back said she'll meet me
there
We were rolling in the grass that grows
behind the barn
You know my ears started ringing like a
fire alarm
Rock and roll hoochie koo
Lordy mama light my fuse
Rock and roll hoochie koo
Truck on out and spread the news
Yeah somebody said keep on rockin'.

I hope you all know what I'm talking
about
The way she wiggles that thing it really
knocks me out
Getting higher all the time but if you're
not there too
C'mon a little closer gonna do it to you
Rock and roll hoochie koo
Lordy mama light my fuse
Rock and roll hoochie koo
Truck on out and spread the news
Done got tired of paying dues
Said goodbye to all my blues
Lordy mama light my fuse.

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CHINA GROVE.

(As recorded by the Doobie Brothers)

TOM JOHNSTON

When the sun come up on a sleepy little town down around San Antone
And the folks are risin' for another day round about their homes
People of the town are strange
And they're proud of where they came
Well you talkin' 'bout, talkin' 'bout China Grove
Oh oh China Grove.

Well the preacher and the teacher
Lord they're a caution
And they are the talk of the town
When the gossip gets to flyin' and they ain't lyin' when the sun goes fallin' down
They say that the preacher's insane and dear Miss Perkins' a game.

Ev'ry day there's a new thing comin'
The ways of an oriental view
The sheriff 'n' his buddies w/their samurai swords

You can even hear the music at night
And tho' it's a part of the lonestar state
The people don't seem to care
They'll just keep on lookin' to the east.
Talkin' 'bout talkin' 'bout a-China
Grove oh
Oh China Grove.

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HIGHER GROUND

(As recorded by Stevie Wonder)

STEVIE WONDER

People keep on learnin'
Soldiers keep on warrin'
World keep on turnin'
Cause it won't be too long
Powers keep on lyin'
While your people keep on dyin'
World keep on turnin'
Cause it won't be too long.

I'm so darn glad he let me try it again
Cause my last time on earth I lived a whole world of sin
I'm so glad that I know more than I knew then
Gonna keep on tryin' till I reach the highest ground

JET

(As recorded by Paul McCartney & Wings)

PAUL McCARTNEY
LINDA McCARTNEY

Jet, Jet
Jet I can almost remember their funny faces
That time you told them that you were going to be marrying soon
And Jet I thought the only lonely place was on the moon
Jet oo Jet oo Jet
Was your father as bold as a sergeant major

How come he told you that you were hardly old enough yet
And Jet I thought the major was a lady suffragette
Jet oo Jet ah Mater
Want Jet to always love me
Ah Mater
Want Jet to always love me
Ah Mater much later.

Jet with the wind in your hair of a thousand laces
Climb on the back and we'll go for a ride in the sky
And Jet I thought the major was a lady suffragette
Jet oo Jet oo.

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Whew teachers, keep on teachin'
Preachers keep on preachin'

World keep on turnin'
Cause it won't be too long oh no
Lovers keep on lovin'
Believers keep on believin'
Sleepers just stop sleepin'
Cause it won't be too long oh no.

Ground oh no
No one's gonna bring me down oh no
Till I reach my highest ground
Don't you let nobody bring you down
They'll sho' nuff try
God is gonna show you higher ground
He's the only friend you have around.

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LET'S GET IT ON

(As recorded by Marvin Gaye)

ED TOWNSEND

I've been really tryin' baby
Tryin' to hold back this feelin' for so long
And if you feel like I feel baby
Then come on oh come on, ooh let's get it on
Oh baby let's get it on
Let's love baby, let's get it on
Sugar let's get it on

Ooh we're all sensitive people with so much to give
Understanding sugar since we got to be
Let's live, I love you.

There's nothing wrong with me loving you
Baby no, no
And givin' yourself to me can never be wrong

If the love is true oh baby ooh
Don't you know how sweet and wonderful life can be ooh ooh
I'm asking you baby to get it on with me
Ooh, ooh, ooh
I ain't going to worry
I ain't goin' to push
I won't push you baby
Just come on, come on, come on, come on, come on, come on baby

Stop beatin' 'round the bush
Hey let's get it on ooh ooh let's get it on
You know what I'm talkin' about
Come on baby hey hey, let your love come out
If you believe in love let's get it on ooh
Let's get it on baby this minute oh yeah
Let's get it on ee please get it on
Hey, hey come on, come on, come on, come on, come on, come on darlin'

Stop beatin' 'round the bush
Oh gonna get it on right with you baby
I want to get it on
You don't have to worry that it's wrong
If the spirit moves you let me groove you good
Let your love come down oh
Get it on, come on baby
Do you know I mean it I've been sanctified
Hey, hey girl you give me good feelings
So good something like summer time.

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NO MORE MISTER NICE GUY

(As recorded by Alice Cooper)

M. BRUCE
A. COOPER

I used to be such a sweet, sweet thing
till they got a hold of me
I opened doors for little old ladies, I
helped the blind to see
I got no friends, 'cause they read the
papers
They can't be seen with me, and I'm
gettin' shot down and
I'm, I'm feelin' mean

No more mister nice guy
No more mister clean
No more mister nice guy
They say he's sick and obscene.

I got no friends 'cause they read the
papers
They can't be seen with me, and I'm
gettin' shot down and
I'm, I'm feelin' mean

No more mister nice guy
No more mister clean
No more mister nice guy
They say he's sick and obscene.

My dog bit me on the leg today; my cat
clawed my eyes
My mom's been thrown out of the
society circle my dad has to hide
I went to church incognito; when
everybody rose
The Reverend Smith, he recognized me
and punched me in the nose

He said no more mister nice guy
No more mister clean
No more mister nice guy
They say he's sick and obscene

I got no friends, 'cause they read the
papers
They can't be seen with me, and I'm
gettin' shot down and
I'm, I'm feelin' mean
No more mister nice guy.

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BAND ON THE RUN

(As recorded by Paul McCartney &
Wings)

PAUL McCARTNEY
LINDA McCARTNEY

Stuck inside these four walls
Sent inside for ever
Never seeing no one, nice again
Like you mama
You mama you.

If I ever get out of here
Thought of giving it all away
To a registered charity
All I need is a pint a day
If I ever get out of here
If we ever get out of here.

Well the rain exploded with a mighty
crash
As we fell into the sun
And the first one said to the second one
there
I hope you're having fun.

Band on the run, band on the run
And the jailer man and sailor Sam
Were searching everyone
For the band on the run, band on the run

Band on the run, band on the run.

Well the undertaker drew a heavy sigh
Seeing no one else had come
And a bell was ringing in the village
square
For the rabbits on the run.

Band on the run, band on the run
And the jailer man and sailor Sam
Were searching everyone
For the band on the run, band on the run
Band on the run, band on the run.

Well the night was falling
As the desert world began to settle
down
In the town they're searching for us
everywhere
But we never will be found.

Band on the run, band on the run
And the county judge who held a
grudge
Will search for ever more
For the band on the run, band on the run
Band on the run, band on the run.

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McCartney.

ANGIE

(As recorded by the Rolling Stones)

MICK JAGGER
KEITH RICHARDS

Angie, Angie, when will these clouds
all disappear?
Angie, Angie, where will it lead us from
here?

With no loving in our souls
And no money in our coats
You can't say we're satisfied
But Angie, Angie
You can't say we we never tried.

Angie, you're beautiful
But ain't it time we said goodbye?
Angie, I still love you
Remember all those nights we cried?
All the dreams we held so close
Seem to all go up in smoke
Let me whisper in your ear
Angie, Angie
Where will it lead us from here?

Oh, Angie, don't you weep
All your kisses still taste sweet
I hate that sadness in your eyes
But Angie, Angie
Ain't it time we said goodbye?
(Oh, yes).

With no loving in our souls
And no money in our coats
You can't say we're satisfied
But Angie, I still love you Baby
Ev'rywhere I look I see your eyes
There ain't a woman that comes close to
you
Come on Baby, dry your eyes
But Angie, Angie
Ain't it good to be alive
Angie, Angie
They can't say we never tried.

Angie, Angie, when will those clouds
all disappear?
Angie, Angie, where will it lead us from
here?

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THE LOCO-MOTION

(As recorded by Grand Funk Railroad)

GERRY GOFFIN
CAROLE KING

Everybody's doin' a brand new dance
now
C'mon baby do the loco-motion
I know you'll get to like it
If you give it a chance now
C'mon baby do the loco-motion
My little baby sister can do it with ease
It's easier than learnin' your ABC's
So come on, come on do the loco-motion
with me.

You gotta swing your hips now
Come on baby jump up, jump back
Oh well I think you got the knack
Now that you can do it let's make a
chain now
C'mon baby do the loco-motion

Chug-a-chug-a-motion
Like a railroad train now
Come on baby do the loco-motion
Do it nice and easy now
Don't lose control
A little bit of rhythm and a lot of soul
Come on, come on do the loco-motion
with me
C'mon baby do the loco-motion
Move around the floor in a loco-motion
Come on baby do the loco-motion
Do it holdin' hands
As you get the notion
Come on baby do the loco-motion
There's never been a dance that's so
easy to do
It even makes you happy when you're
feelin' blue
So come on, come on do the loco-motion
with me
Come on baby do the loco-motion.

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LONG TRAIN RUNNIN'

(As recorded by The Doobie Brothers)

TOM JOHNSTON

Down around the corner half a mile
from here
See them old trains runnin' and then
watch them disappear
Without love, where would you be now,
without love?
You know I saw Miss Lucy down along
the tracks
She lost her home and her family
And she won't be comin' back
Without love, where would you be right
now, without love?
Well, the Illinois Central and the
Southern Central Freight
Gotta keep on pushin', Mama
'Cause you know they're runnin' late
Without love, where would you be now,
now, now, now, without love?

Where pistons keep on turnin' and the
wheels go 'round and 'round
And the steel rails are cold and hot and
the mountains they go down
Without love, where would you be right
now, without love, where would you be
now?

Got to get it, baby, baby, won't you
move it down?
Won't you move it down?
Baby, baby, baby, baby, won't you
move it down?
When the big train run
And the train is movin' on
I got to keep on movin'
Keep on movin'
Keep on movin'
Gonna keep on movin'.

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DOO DOO DOO DOO DOO (Heartbreaker)

(As recorded by Rolling Stones)

MICK JAGGER
KEITH RICHARD

The police in New York City chased a
boy right through the dark
And in a case of mistaken identity
They put a bullet through his heart
Heartbreaker
With your 44s
I wanna tear your world apart
Heartbreaker
With your 44s
I wanna tear your world apart.

A ten-year-old girl on a street corner
Sticking needles in her arm

She died in the dirt of the alley way
Her mother said she had no chance
No chance
Heartbreaker
Heartbreaker
She stuck the pins right in her heart
Heartbreaker
Pain maker
Her mother said she had no chance.

Doo doo doo doo doo
Doo doo doo doo doo
Doo doo doo doo doo
Heartbreaker
Heartbreaker
You stole the love right out of my heart
Heartbreaker
Heartbreaker
I wanna tear the world apart.

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LIVING FOR THE CITY

(As recorded by Stevie Wonder)
STEVIE WONDER

A boy is born in hard time Mississippi
Surrounded by four walls that ain't so
pretty
His parents give him love and affection
to keep him strong
Movin' in the right direction
Living just enough, just enough for the
city.
His father works some days for fourteen
hours
And you can bet he barely makes a
dollar
His mother goes to scrub the floors for
many
And you'd best believe she hardly gets a
penny
Living just enough, just enough for the
city yeah.

His sister's black but she is sno' nuff
pretty
Her skirt is short but Lord her legs are
sturdy to walk to school
She's got to get up early
Her clothes are old but never are they
dirty
Living just enough, just enough for the
city.
Her brother's smart he's got more sense
than many
His patience's long but soon he won't
have any
To find a job is like a hay stack needle
'Cause where he lives they don't use
colored people
Living just enough, just enough for the
city
Da ba da living just enough for the city.

His hair is long his feet are hard and
gritty
He spends his life walking the street of
New York City
He's almost dead from breathing in air
pollution
He tried to vote but to him there's no
solution
Living just enough, just enough for the
city
Yeah yeah yeah.

I hope you hear inside my voice of sor-
row
And that it motivates you to make a
better tomorrow
This place is cruel no where could be
much colder
If we don't change the world will soon
be over
Living just enough, just enough for the
city

(La la la la la la)
Da ba da da da da da
Da da da da da da da da
Oh no no no no no no no no no no.

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RIKKI DON'T LOSE THAT NUMBER

(As recorded by Steely Dan)

WALTER BECKER
DONALD FAGEN

We hear you're leaving that's o.k.
I thought our little wild time had just
begun
I guess you kind of scared yourself
You turn and run
But if you have a change of heart.

Rikki don't lose that number
You don't wanna call nobody else
Send it off in a letter to yourself
Rikki don't lose that number
It's the only one you own
You might use it if you feel better
When you get home.

I have a friend in town he's heard your
name
We can go out drivin' on Slow Hand
Row
We could stay inside and play games
I don't know
And you could have a change of heart.
(Repeat chorus)

You tell yourself you're not my kind
But you don't even know your mind
And you could have a change of heart
Rikki don't lose that number
You don't wanna call nobody else
Send it off in a letter to yourself
Rikki don't lose that number
It's the only one you own
You might use it if you feel better
When you get home
Rikki don't lose that number
(Rikki don't lose that number)
Rikki don't lose that number.

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I'LL HAVE TO SAY I LOVE YOU IN A SONG

(As recorded by Jim Croce)

JIM CROCE

I know it's kind of late.
I hope I didn't wake you
But what I got to say can't wait
I know you'd understand
Ev'ry time I try to tell you
The words just came out wrong
So I'll have to say I love you in a song.

HAVEN'T GOT TIME FOR THE PAIN

(As recorded by Carly Simon)

CARLY SIMON
JACOB BRACKMAN

All those crazy nights when I cried
myself to sleep
Now melodrama never makes me weep
anymore
'Cause I haven't got time for the pain
I haven't got room for the pain
I haven't the need for the pain
Not since I've known you.

You showed me how, how to leave
myself behind
How to turn down the noise in my mind
Now I haven't got time for the pain
I haven't got room for the pain
I haven't the need for the pain
Not since I've known you.
Haven't got time for the pain
I haven't got room for the pain
I haven't the need for the pain
Not since I've known you

Suffering was the only thing made me
feel I was alive
Thought that's just how much it cost to
survive in this world
'Til you showed me how, how to fill my
heart with love
How to open up and drink in all that
white light pouring down from the
heaven
I haven't got time for the pain
I haven't got room for the pain
I haven't the need for the pain
Not since I've known you.

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Yeah I know it's kind of strange
But every time I'm near you
I just run out of things to say

I know you'd understand
Ev'ry time I try to tell you
The words just came out wrong
So I'll have to say I love you in a song.

Ev'ry time the time is right
All the words just came out wrong
So I'll have to say I love you in a song.

Yeah I know it's kind of late
I hope I didn't wake you

COME AND GET YOUR LOVE

(As recorded by Red Bone)

LOLLY VEGAS

Come and get your love
Come and get your love
Come and get your love
Come and get your love.

Hail (hail) what's the matter with your
hair
Yeah
Hail (hail) what's the matter with your
mind and your sign
And a oh hail (hail)
Nothing the matter with your mind
baby
Find it

Come on and find it
Hail with it baby
Cause you're fine and you're mine
And you look so divine
Come and get your love
Come and get your love
Come and get your love
Come and get your love.

Hail (hail) what's the matter with you
Feel right
Don't you feel right baby
Hail oh yeah get it from the main vine
All right
I said a find it, find it
Go on and love it
If you like it yeah yeah
Hail (hail) it's your business if you want
some take some
Get it together baby
Come and get your love
Come and get your love
Come and get your love
Now.
Come and get your love
Come and get your love
Come and get your love now.

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But there's somethin' that I just got to
say
I know you'd understand

Ev'ry time I try to tell you
The words just came out wrong
So I'll have to say I love you in a song.

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TOUCH ME IN THE MORNING

(As recorded by Diana Ross)

RON MILLER
MICHAEL MASSER

Touch me in the morning then just walk away
We don't have tomorrow but we had yesterday
Hey wasn't it me who said that nothin' good's gonna last forever
And wasn't it me who said let's just be glad for the time together
Must've been hard to tell me
That you've given all you had to give
I can understand your feelin' that way
Ev'rybody's got their life to live
Well I can say goodbye in the cold morning light

But I can't watch love die in the warmth of the night
If I've got to be strong don't you know I need to have tonight
When you're gone till you go I need to lie here and think about the last time that you'll touch me in the morning
Then just close the door leave me as you found me
Empty like before

Hey wasn't it yesterday we used to laugh at the wind behind us
Didn't we run away and hope that time wouldn't try to find us
Didn't we take each other to a place where no one's ever been
Yeah I really need you near me tonight
'Cause you'll never take me there again
Let me watch you go with the sun in my eyes

We've seen how love can grow
Now we'll see how it dies
If I've got to be strong don't you know I need to have tonight
When you're gone till you go I need to hold you until the time
Your hands reach out and touch me in the morning

Then just walk away we don't have tomorrow
But we had yesterday
Touch me in the morning's
Were blue and gold and we could feel one another living
We walked with a dream to hold and we could take what the world was giving

There's no tomorrow here there's only love
And the time to chase it
Yesterday's gone my love
There's only now and it's time to face it.

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YOU MAKE ME FEEL BRAND NEW

(As recorded by the Stylistics)

T. BELL
L. CREED

My love I'll never find the words my love
To tell you how I feel my love
Mere words could not explain precious love
You held my life within your hands
Created everything I am
Taught me how to live again.
Only you cared when I needed a friend
Believed in me through thick and thin
This song is for you filled with gratitude and love.

God bless you
You make me feel brand new
I sing this song cause you make me feel brand new.

Whenever I was insecure
You built me up and made me sure
You gave my pride back to me
Precious friend with you I'll always have a friend
You're someone who I can depend
To walk a path that sometimes bends
Without you life has no meaning or rhyme

Like notes to a song out of time
How can I repay you for having faith in me.

God bless you
You make me feel brand new
I sing this song cause you make me feel brand new.

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YOU WON'T SEE ME

(As recorded by Anne Murray)

JOHN LENNON
PAUL McCARTNEY

When I call you up your lines engaged
I have had enough, so act your age
We have lost the time that was so hard to find
And I will lose my mind
If you won't see me
(You won't see me)
You won't see me
(You won't see me).

I don't know why you should want to hide
But I can't get through my hands are tied
I won't want to stay I don't have much to say
But I can turn away
And you won't see me

GOODBYE YELLOW BRICK ROAD

(As recorded by Elton John)

ELTON JOHN
BERNIE TAUPIN

When are you gonna come down
When are you going to land
I should have stayed on the farm
Should have listened to my old man
You know you can't hold me forever
I didn't sign up with you
I'm not a present for your friends to open
This boy's too young to be singing the blues.

Ah ah
So goodbye yellow brick road
Where the dogs of society howl
You can't plant me in your penthouse
I'm going back to my plow
Back to the howling old owl in the woods
Hunting the horny back toad
Oh I've finally decided my future lies Beyond the yellow brick road
Ah ah ah.

What do you think you'll do then
I bet that'll shoot down your plane
It'll take you a couple of vodka and tonics to set you on your feet again
Maybe you'll get a replacement.
There's plenty like me to be found
Mongrels who ain't got a penny
Sniffing for tidbits like you on the ground.

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You won't see me
(You won't see me)

Time after time you refuse to even listen
I wouldn't mind if I knew what I was missing.

Though the days are few they're filled with tears

And since I lost you it feels like years
Yes it seems so long boy since you've been gone

I just can't go on
If you won't see me
You won't see me.

(You won't see me)
Time after time you refuse to even listen
I wouldn't mind no I wouldn't no I wouldn't.

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MY GIRL BILL

(As recorded by Jim Stafford)

JIM STAFFORD

Bill walked me to my door last night
And he said "Before I go there's someth-
ing about our love affair
That I have a right to know"
I said let's not stand out here like this
What would the neighbors think
Why don't we both step inside and I'll
fix us both a drink.

My girl Bill

My, my girl Bill

Can't say enough about the way I feel
about my girl, my girl Bill

William's hands were shaking as he
took his glass of wine
And I could see we both felt the same
And when his eyes met mine

I said who we love and why we love it's
hard to understand
So let's just sit here on the couch and
face this man to man.
(Repeat chorus)

Now Bill, you know we just left her
place
And we both know what she said
She doesn't want to see your face and
she wishes you were dead
Now I know we both love her and I
guess we always will
But you're gonna have to find another
cause she's my girl Bill.

My girl Bill

My, my girl Bill

Can't say enough about the way I feel
about my girl, my girl Bill
Talkin' 'bout my little girl, my girl Bill.

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I'VE GOT TO USE MY IMAGINATION

(As recorded by Gladys Knight & The Pips)

GERRY GOFFIN
BARRY GOLDBERG

I've really got to use my imagination
To think of good reasons to keep keepin'
on
Got to make the best of a bad situation
Ever since the day I woke up and found
out that you were gone.
Darkness all around me
Blockin' out the sun
Old friends call out to me
But I don't talk to no one
Emptiness has found me and it just
won't let me go
I go right on living, but why, I just don't
know.

I've really got to use my imagination
To think of good reasons to keep keepin'
on
Got to make the best of a bad situation
Ever since the day I woke up and found
out that you were gone.
Staring down reality, don't do me no
good
'Cause our misunderstanding is too well
understood
Such a sad, sad season, when a good
love dies
Not a day goes by when I don't realize.
(Repeat chorus)

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New York, N.Y. 10022.

LAST TIME I SAW HIM

(As recorded by Diana Ross)

MICHAEL MASSER
PAMELA SAWYER

Last time I saw him he sweetly kissed
my lips

Last time I saw him he said "I'll be back
for more of this"

Last time I saw him we were cryin' at
the bus

I knew he hated leavin' but he had to
set us up

I gave him money I know I invested well
Mama doesn't trust him but he loves me
I can tell

Each day the greyhound arrives at nine
o'clock
But I don't start my cryin' till that last
man's gotten off

Last time I saw him

Last time I saw my honey

Last time I saw him he was greyhound
bound

But I'm still waiting here without a fear
that bus will someday turn around.

I had no letter it's been six months
maybe better

I try forgetting him but I love him more
than ever

I have decided I've waited long enough
If there was nothin' wrong he would
return right on that bus

There must be trouble so I'm leavin' on
the double

If he can't get to me I know he needs me
desperately

Last time I saw him

Last time I saw my honey

Last time I saw him he was lookin' fine
and as he waved goodbye

He said don't cry I'm comin' back come
rain or shine.

Last time I saw him

Last time I saw my honey

Last time I saw him he was greyhound
bound

And as he waved goodbye he said don't
cry honey

I'm comin' back rain or shine

Da da da da la de da

La da do do la da da da da da
Last time I saw him he was lookin' fine
and as he waved goodbye

He said don't cry honey I'm comin' back
rain or shine hey.

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BILLY DON'T BE A HERO

(As recorded by Bo Donaldson and the Heywoods)

PETER CALLANDER
MITCH MURRAY

The marching band came down along
Main Street

The soldier blues fell in behind
I looked across and there I saw Billy
Waiting to go and join the line
And with her head upon his shoulder
His young and lovely fiance
From where I stood I saw she was cryin'
And thru her tears I heard her say.

Billy don't be a hero
Don't be a fool with your life
Billy don't be a hero
Come back and make me your wife
And as they started to go she said
Billy keep your head low
Billy don't be a hero
Come back to me.
The soldier blues were trapped on a

hillside
The battle ragin' all around
The sergeant cried "We've got to hang
on boys

We gotta hold this piece of ground
I need a volunteer to ride out and bring
us back some extra men"

And Billy's hand was up in a moment
Forgetting all the words she said.
She said Billy don't be a hero
Don't be a fool with your life
Billy don't be a hero
Come back and make me your wife
And as they started to go
She said Billy keep your head low
Billy don't be a hero
Come back to me.

I heard his fiance got a letter
That told how Billy died that day
The letter said that he was a hero
She should be proud he died that way
I heard she threw the letter away.

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IF YOU LOVE ME (LET ME KNOW)

(As recorded by Olivia Newton-John)

JOHN ROSTILL

You came when I was happy
In your sunshine
I grew to love you more each passing
day
Before too long I built my world around
you
And I prayed you'd love enough of me to
stay.

If you love me, let me know
If you don't, then let me go
I can't take another minute of a day
without you in it

If you love me, let it be
If you don't, then set me free
Take the chains away that keep me
lovin' you.

The arms that open wide to hold me
closer
The hands that run their fingers through
my hair

The smile that says hello, it's good to see
you
Anytime I turn around to find you there
It's this and so much more that makes
me love you

What else can I do to make you see
You know you have whatever's mine to
give you
But a love affair for one can never be.

(Repeat chorus)

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DARK LADY

(As recorded by Cher)

JOHN DURRILL

The fortune queen of New Orleans
Was brushing her cat in her black
limousine
And on the back seat were scratches
from the marks of men
Her fortune she'd won
You couldn't see through the tinted
glass
As she said "Home James"

And he hit the gas
I followed her to some darkened room
She took my money
She said "I'll be with you soon".

Dark lady laughed and danced
And lit the candles one by one
Danced to her gypsy music
Till her brew was down
Dark lady played black magic
Till the clock struck on the twelfth
She told me more about me than I knew
myself.

She dealt two cards, a queen and a
three
And mumbled some words that were so
strange to me
And then she turned up a two-eyed jack
My eyes saw red but the card still stayed
black
She said the jack's your lover who is
secretly true to a red-eyed woman who
is very close to you
My advice is that you leave this place
Never come back and forget you ever
saw my face.
(Repeat chorus)

So I ran home and crawled in bed
I couldn't sleep because of all the things
she said
Then I remembered her strange per-
fume
And how I smelled it once in my own
very room
So I sneaked back and caught her with
my man
Laughing and kissing till they saw the
gun in my hand
They begged for their lives and I lost my
nerve
To shoot them both would be more than
they deserve.
(Repeat chorus)

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THE LORD'S PRAYER

(As recorded by Sister Janet Mead)

MUSIC: ARNOLD STRALS

Our Father who art in heaven
Hallowed be thy name
Thy kingdom come
Thy will be done on earth as it is in
heaven.

Give us this day our daily bread
Forgive us our trespasses
As we forgive those who trespass
against us
Forgive us our trespasses.

Oh Lord lead us not into temptation
But save us from evil
And the kingdom of power and the
glory forever will be yours.

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BEHIND CLOSED DOORS

(As recorded by Charlie Rich/Epic)

KENNY O'DELL

My baby makes me proud, Lord, don't
she make me proud
She never makes a scene by hangin' all
over me in a crowd
'Cause people like to talk, Lord, don't
they love to talk
But when they turn out the lights
I know she'll be leavin' with me
And when we get behind closed doors,
then she lets her hair hang down
And she makes me glad I'm a man
Oh no one knows what goes on behind
closed doors.

My baby makes me smile, Lord, can she
make me smile
She's never far away or too tired to say I
want you
Well, with love on our side, we sure
don't have nothin' to hide
But what we've got's just between us
friends and nobody else.

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TOP OF THE WORLD

(As recorded by the Carpenters)

JOHN BETTIS
RICHARD CARPENTER

Such a feelin's comin' over me
There is wonder in most ev'rything I see
Not a cloud in the sky, got the sun in my
eyes
And I won't be surprised if it's a dream
Ev'rything I want the world to be is now
coming true especially for me
And the reason is clear it's because you
are here

You're the nearest thing to heaven that
I've seen.

I'm on the top of the world
Lookin' down on creation and the only
explanation I can find
Is the love that I've found ever since
you've been around
Your love's put me at the top of the
world.

Something in the wind has learned my
name
And it's tellin' me that things are not
the same
In the leaves on the trees and the touch
of the breeze
There's a pleasin' sense of happiness for
me
There is only one wish on my mind
When this day is thru I hope that I will
find
That tomorrow will be just the same for
you and me
All I need will be mine if you are here.
(Repeat chorus)

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SIDESHOW

(As recorded by Blue Magic)

BOBBY ELI
Vinnie Barrett

Step right up hurry, hurry before the
show begins my friend
Stand in line get your tickets
I hope you will attend
It'll only cost you 50¢ to see what life
has done to folks like you and me
See the man with the broken heart
You'll see that he is sad, he hurts so bad
See the girl who has lost the only love
she had
There's got to be no sadder show to see
No doubt about it satisfaction
guaranteed
So let the sideshow begin
Hurry hurry step right on in

HALF-BREED

(As recorded by Cher)

MARY DEAN
AL CAPPS

My father married a pure Cherokee
My mother's people were ashamed of
me
The Indians said that I was white by
law
The white man always called me "In-
dian squaw".

Half-breed that's all I ever heard
Half-breed how I learned to hate the
word
Half-breed she's no good they warned
Both sides were against me since the
day I was born.

We never settled, went from town to
town
When you're not welcome you don't
hang around
The other children always laughed at
me
"Give her a feather, she's a Cherokee".

We weren't accepted and I felt
ashamed
Nineteen I left them, tell me who's to
blame
My life since then has been from man to
man
But I can run away from what I am.

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I can't afford to pass it up
Guaranteed to make you cry
Let the sideshow begin
Hurry hurry step right on in
I can't afford to pass it up
Guaranteed to make you cry.

See the man who's been crying for a
million years
So many tears
See the girl who's collected broken
hearts for a souvenir
It's more exciting than a one-man band
The saddest little show in all the land.

So let the sideshow begin
Hurry hurry step right on in
I can't afford to pass it up
Guaranteed to make you cry.

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HOOKED ON A FEELING

(As recorded by Blue Swede)

MARK JAMES

I can't stop this feeling deep inside of me

Girl, you just don't realize what you do to me

When you hold me in your arms so tight
You let me know everything's all right
I'm hooked on a feeling, high on believing that you're in love with me.

Your lips are sweet as candy

The taste stays on my mind

You just keep me thirsty for another cup of wine

I've got it bad for you, girl

But I don't need a cure

I'll just stay addicted and hope I can endure.

All the good love when we're all alone
Keep it up, girl

Yeah, you turn me on

I'm hooked on a feeling, high on believing

That you're in love with me.

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HELP ME

(As recorded by Joni Mitchell)

JONI MITCHELL

Help me I think I'm fallin' in love again
When I get that crazy feelin' I know I'm in trouble again

I'm in trouble 'cause you're a rambler and a gambler and a sweet talkin' ladies man

And you love your lovin'

But not like you love your freedom.

Help me I think I'm falling in love too fast

It's got me hoping for the future and worrying about the past

'Cause I've seen some hot, hot blazes come down to smoke and ash

We love our lovin' but not like we love our freedom

Oh didn't it feel good

We were sittin' there talkin'

Or lyin' there not talkin'

Didn't it feel good you dance with the lady with the hole in her stocking

Didn't it feel good, didn't it feel good.

Help me I think I'm falling in love with you

Are you going to let me go there by myself

That's such a lonely thing to do
Both of us flirting around, flirting and flirting, hurting too

We love our lovin' but not like we love our freedom.

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KNOCKIN' ON HEAVEN'S DOOR

(As recorded by Bob Dylan)

BOB DYLAN

Mama, take this badge off of me
I can't use it anymore
It's getting dark, too dark for me to see
I feel like I'm knockin' on heaven's door.

Knock, knock, knockin' on heaven's door
Knock, knock, knockin' on heaven's door
Knock, knock, knockin' on heaven's door
Knock, knock, knockin' on heaven's door.

Mama put my guns in in the ground
I can't shoot them any more
That long black cloud is coming down
I feel like I'm knockin' on heaven's door.

(Repeat chorus)

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ROCK N' ROLL HEAVEN

(As recorded by Righteous Bros.)

ALAN O'DAY
JOHNNY STEVENSON

If you believe in forever
Then life is just a one night stand
If there's a rock n' roll heaven
Well you know they got a hell of a band, band, band.

Jimi gave us rainbows
Janice took a piece of our hearts
And Otis brought us all to the dock of the bay
Sing a song to light my fire
Remember Jim that way
They've only found another place
Another place to play.

Peggy Sue and Donna, our sweethearts from the past
They crystalized our lives on the radio
The ones who loved them first of all have left before their time
But they'll all be back together when we meet in one big show.

There's a spotlight waiting no matter who you are
'Cause ev'rybody's got a song to sing and ev'ryone's a star.

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YOU'RE SIXTEEN

(As recorded by Ringo Starr)

BOB SHERMAN

DICK SHERMAN

Ooh, you came out of a dream
Peaches and cream
Lips like strawberry wine
You're sixteen, you're beautiful, and you're mine.

You're all ribbons and curls
Ooh, what a girl
Eyes that twinkle and shine
You're sixteen, you're beautiful, and you're mine.

You're my baby, you're my pet
We fell in love on the night we met
You touched my hand, my heart went 'pop'
And ooh, when we kissed we could not stop

You walked out of my dreams into my arms
Now you're my angel divine
You're sixteen, you're beautiful and you're mine.

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THE AIR THAT I BREATHE

(As recorded by The Hollies)

A. HAMMOND
L. HAZELWOOD

If I could make a wish
I think I'd pass
Can't think of anything I need
No cigarettes, no sleep, no lights, no sound
Nothing to eat, no books to read

Making love with you has left me peaceful all inside
What more could I ask
There's nothing left to be desired.

Peace came upon me and it leaves me weak
So sleep silent angel
Go to sleep

Sometimes all I need is the air that I breathe and to love you
All I need is the air that I breathe and to love you
All I need is the air that I breathe.
(Repeat)

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MUSCLE OF LOVE

(As recorded by Alice Cooper)

A. COOPER
M. BRUCE

Who's the queen of the locker room
Who's the cream of the crop
Joey took her to the matinee
Said, "God, she wouldn't stop."
Holy muscle of love

My heart's a muscle of love
I must have come to that crazy age
where everything is hot
'Cause I don't know if the things I'm
thinking are normal thoughts or not
Holy muscle of love
I got a muscle of love.

I read dad's books like I did before
Now things are crystal clear
Lock the door in the bathroom now
I just can't get caught in here
Holy muscle of love
I got a muscle of love
Holy muscle of love
I got a muscle of love
Yeah, yeah, yeah
Must be a gift from above.

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LET ME SERENADE YOU

(As recorded by Three Dog Night)

JOHN FINLEY

I will serenade you all along the way
I will serenade you any way you say.

Take you to the country
And I'll take you to the show
Show you to my garden
I know you'll make it grow.

If you let me serenade you
You know that's what you come for
So that I will serenade you
And when the walls begin to fall
Can't hold back the joy in that love will
conquer all

Every moment and every day
If you want to hold me you know that I
will stay

If you let me serenade you
I will serenade you
I said I will serenade you
You know that's what I want.

I'll wake you in the morning
I'm your sunrise high
Your fire in the evening
When it blows outside.

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MIDNIGHT RIDER

(As recorded by Gregg Allman)

IGRG ALLMAN
K. PAYNE

Well I've got to run to keep from hiding
And I'm bound to keep on riding
And I've got one more silver dollar
But I'm not gonna let 'em catch me, no,
not gonna let 'em catch the Midnight
Rider.

And I don't own the clothes I'm wearing
And the road goes on forever
And I've got one more silver dollar
But I'm not gonna let 'em catch me, no,
not gonna let 'em catch the Midnight
Rider.

And I've gone by the point of caring
Some old bed I'll soon be sharing
And I've got one more silver dollar
But I'm not gonna let 'em catch me no,
not gonna let 'em catch the Midnight
Rider.

No, I'm not gonna let 'em catch me, no,
not gonna let 'em catch the Midnight
Rider.

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HANGIN' AROUND

(As recorded by Edgar Winter Group)

DAN HARTMAN
EDGAR WINTER

Driving along with my radio on, feeling
good
Ain't got no lady but maybe I'm thinkin'
I could
I slept all day, nothin' to do
And I don't see the world going by
And I don't even have to try
I'm just hangin' around
Oh yeah.

Thought I was cool when I dropped out
of school, it was great yeah
Could have gone crazy but I was too
lazy to wait

So I'm driving along all alone
And I don't see the world going by
And I don't even have to try
I'm just hangin' round.

I'm driving along all alone yeah
And I don't see the world going by
And I don't even have to try
No I don't see the world going by
And I don't even have to try
I'm just hangin' around
Ooh baby
Just hangin' around.

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SHAMBALA

(As recorded by Three Dog Night)

DANIEL MOORE

Wash away my trouble
Wash away my pain
With the rain of Shambala
Wash away my sorrow
Wash away my shame
With the rain of Shambala
Everyone is helpful
Everyone is kind
On the road to Shambala
Everyone is helpful
Everyone is kind
On the road to Shambala.

How does your light shine in the halls of
Shambala
How does your light shine in the halls of
Shambala
Tell me, how does your light shine in the
halls of Shambala
How does your light shine in the halls of
Shambala.
I can tell my sister by the flowers in her
eyes
I can tell my brother by the flowers in his
eyes.
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THE WAY WE WERE

(From The Columbia Picture, Rastar Production
"The Way We Were")

(As recorded by Barbra Streisand)

ALAN BERGMAN
MARILYN BERGMAN
MARVIN HAMLISCH

Mem'ries light the corners of my mind
Misty water color mem'ries of the way
we were
Scattered pictures of the smiles we left
behind
Smiles we gave to one another for the
way we were
Mem'ries may be beautiful, and yet
What's too painful to remember.

Can it be that it was all so simple then
Or has time re-written ev'ry line?
If we had the chance to do it all again,
tell me would we?
Could we?

We simply choose to forget
So it's the laughter we will remember
Whenever we remember the way we
were
The way we were.

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IN THE MIDNIGHT HOUR

(As recorded by Cross Country)

WILSON PICKETT
STEVE CROPPER

I'm gonna wait till the midnight hour
That's when my love comes tumbling
down
I'm gonna wait till the midnight hour
When there's no one else around
I'm gonna take you, girl, and hold you
And do all the things I told you
In the midnight hour, yes, I am, oh yes I
am.

I'm gonna wait till the stars come out
And see that twinkle in your eyes
I'm gonna wait till the midnight hour
That's when my love begins to shine
You'll be the only girl I'll love
And really love you so in the midnight
hour
Oh yeah, in the midnight hour.

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A LOVE SONG

(As recorded by Anne Murray)

KENNY LOGGINS
DONA LYN GEORGE

There's a wren in a willow wood
Flies so high, sings so good
And he brings to you what he sings to
you
And the love in his lullaby seemed to
tell me
If I try I could fly for you
And man I want to try for you.

I want to sing you a love song
I want to rock you in my arms all night
long
I want to get to know you
I want to show you the peaceful feelin'
of my home.

Summer thunder on moon bright days
Northern lights in skies a - blaze
I'll bring to you
If you'll let me sing to you
Silver wings in a fiery sky
Show the trail of my love
And I want to sing to you
Love is what I bring to you
I want to sing to you oh.
(Repeat chorus)

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MY MARIA

(As recorded by B.W. Stevenson)

DANIEL J. MOORE
B.W. STEVENSON

My Maria, don't you know
I have come a long long way
I've been longin' to see
Her when she's around
She takes my blues away
Sweet Maria
The sunlight surely hurts my eyes
I'm a lonely dreamer on a highway in
disguise.

Maria, there were some blue and sor-
rowed times
But just my thoughts about you
Bring back my peace of mind
You gypsy lady
You're a miracle worker for me
You set my soul free like a ship sailin' on
the sea
Maria, Maria I love you.

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WE'RE AN AMERICAN BAND

(As recorded by Grand Funk Railroad)

DON BREWER

Out on the road for forty days
Last night in Little Rock put me in a haze
Sweet little Connie, doing her act
She had the whole show and that's
natural fact
Up all night with Freddie King
I got to tell ya, poker's his thing
Booze and ladies keep me right
As long as we can make it to the show
tonight.

We're an American band
We're an American band
We're coming to your town
We'll help you party it down
We're an American band.

Four young chiquitas in Omaha
Waitin' for the band to return from the
show
Feeling good, feelin' right
Saturday night, the hotel detective he
was out of sight
Now these fine ladies they had a plan
They was out to meet the boys in the
band
They say, "c'mon dudes, let's get it on."
And we proceeded to tear that hotel
down
(Repeat chorus).

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HELLO IT'S ME

(As recorded by Todd Rundgren)

TODD RUNDGREN

Hello it's me
I've thought about us for a long, long
time
Maybe I think too much but something's
wrong
There's something here that doesn't last
too long
Maybe I shouldn't think of you as mine.
It's important to me that you know you
are free
'Cause I never want to make you
change for me
Think of me
You know that I'd be with you if I could
I'll come around to see you once in a
while
Or if I ever need a reason to smile
And spend the night if you think I
should.

Seeing you
Or seeing anything as much as I do you
I take for granted that you're always
there
I take for granted that you just don't
care
Sometimes I can't help seeing all the
way through.

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PHOTOGRAPH

(As recorded by Ringo Starr)

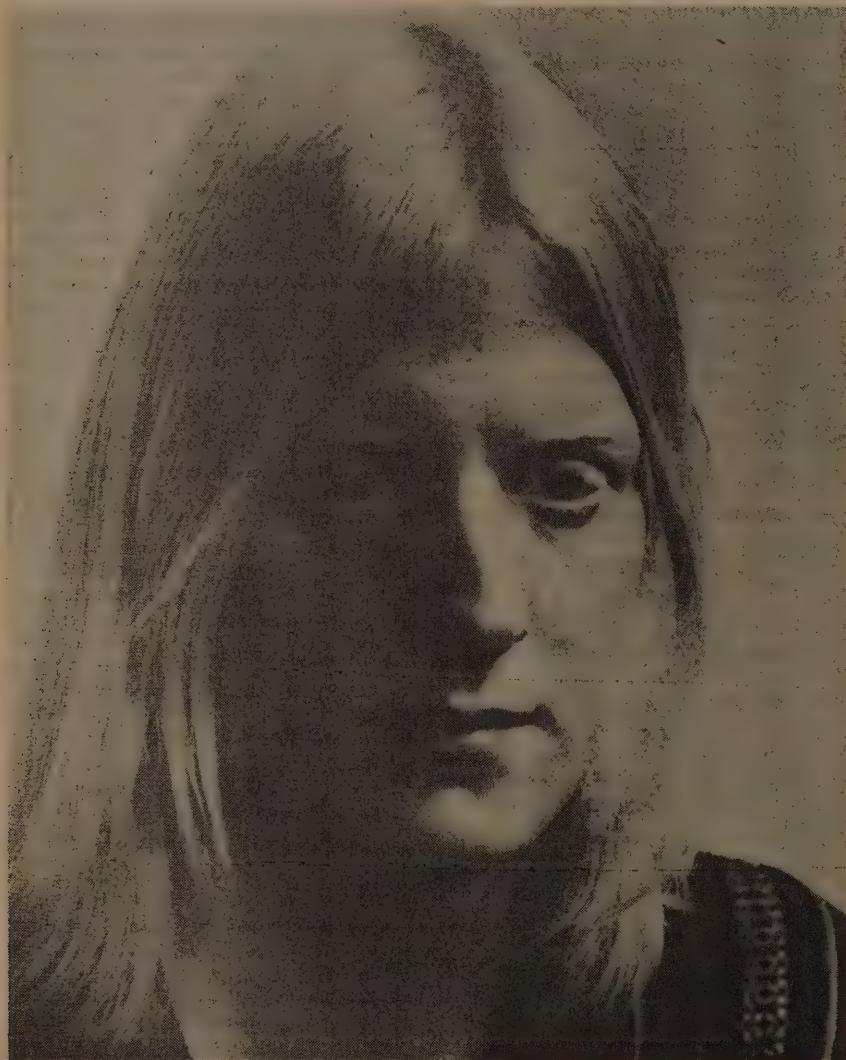
GEORGE HARRISON
RICHARD STARKEY

Every time I see your face
It reminds me of the place we used to go
But all I've got is the photograph
And I feel like you're not gonna be back
anymore
I thought I'd make it the day you went
away
Thought I can make it til you come home
again to stay-e-ay
I can't get used to living here for my
heart is broke
My tears are cryin' for you
I want you here to have and hold as the
years go by and we grow old and gray
Now you're expecting me to live
without you
But that's not something that I'm look-
ing forward to.

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EDGAR WINTER: "My Mind Works In Strange Opposites"

By Richard Robinson



I once asked Rick Derringer what he thought of Edgar Winter. Rick said that Edgar is a lot of things to him—rock star, composer, singer, gentle person. But, most of all, Edgar is a musician. Rick pointed out that he meant 'musician' in a classic sense of the word: an individual who has devoted himself to music and melody as a way of life; a talent who is as intrigued by classical constructions as he is by rock riffs.

Edgar's career has reflected his drive towards musicianship. His first album was a complex, complicated piece of work that went unappreciated by the general public. His more recent recor-

dings, with Rick as producer, have been just the opposite: absolutely commercial and resulting in gold albums and singles for Edgar. His latest recordings, including a new album scheduled for immediate release, are a progression from things like *Frankenstein* and *Free Ride*. The new material maintains the rock-steady work of those songs, but the musicianship has increased, the framework is more delicate, more intricate. Johnny Winter's 'little brother' is fast becoming a major source of musical progress in rock.

Rick and Edgar were working on the mixes and sequencing of Edgar's new

album when Edgar agreed to talk with me. I arrived at the Record Plant, one of New York City's ace studios, to find them both at the board, like two pilots at the controls of a 747, overseeing the dials, knobs, and blinking lights as the tapes were run back by engineer Shelly Yakis. The segway between two cuts on the album was decided on, and Shelly got to work on the edit.

Edgar swung around in his swivel chair and gave me his warm, pleasant smile. "Hi, how are you." I reported I was fine and did Edgar have a few minutes to talk about his music. "Sure enough, just let me get something to drink." Edgar disappeared behind the board for a second and came back with a container of chocolate milk. He escorted me to a couch located in one of the anterooms and we began to talk, the strains of Rick's "Teenage Love Affair" beating through the walls as Rick worked on preparing the single for release.

We started off by talking about the red glitter sneakers Edgar was wearing. He told me he'd bought \$140 worth of them, in every imaginable color. Then we talked about Edgar's new album, about how it was coming along and how it was different from what had come before. Rick joined us for a second after he'd finished in the studio and we talked of the coming tour — Rick is going out with Edgar for the summer concerts he's playing. I asked Edgar how he compared working in a studio with performing live; was there a difference when he got up on stage?

"My mind works in strange opposites," Edgar told me between sips of chocolate milk. "It's just like my whole approach towards things. On stage I just become a total opposite to what I am off stage. It's like a release to me. I can become an entirely different person. I feel I like to completely black out — I have a very analytical mind, really, I analyze things a lot and figure things out — when I'm on stage I just completely bypass all that. I'm more emotional and just think in terms of performing. I don't even think so much of the music. I don't know... it's like being outside yourself."

Is it a fantasy life to some extent, I ask. "Yeah," says Edgar, "it's like I can have the fantasy out and wear all kinds of weird clothes that I wouldn't get away with anywhere else. It's definitely a different feeling. I really like being on stage now, whereas I used to hate it. I

never wanted to be there because I was so much in to music that no matter how we were being accepted — going over great or just going over horribly — I was always conscious of the music.

Nothing else. I was trying to make that as good as possible. I never moved around too much. I was just in an inner world of music and I got horribly frustrated when I first started playing concerts with Johnny 'cause they had long passed that level and were more on a people — communication level and not thinking about music. And I, on the other hand, was really into the music and not thinking about the people at all.

I'd get three encores or something but I'd be saying, 'It was horrible' and then start talking about all the mistakes we'd made and run down each thing and just nothing mattered to me but that. That's really the basic change in my life — thinking like that. I really had no respect for audiences. I thought they were the lowest mentality level 'cause they were coming in, supposedly to listen to music, but that wasn't why they were there — didn't know anything about music to begin with and if you played good or bad they wouldn't know. They just like to get into the people and the personalities and the whole visual thing." Since those early days Edgar has most certainly discovered what he calls 'the whole visual thing'. His performances are a combination of expert musicianship and a show, something to watch while you're listening. I ask Edgar if he's aware that there has to be something to look at during a performance and if he thinks that bands that aren't discovering the importance of visuals are going to get left off at some point.

"I think there's a trend in that direction," Edgar answered. "I don't know that it should be that way. I hate to see bands get so organized that you lose the basic feeling of what should be coming across. I don't think music should be sacrificed for the show. Just like it's harder to play well and jump around than it is to stand still where you can just think about the notes you're playing. But, see, there's no real feeling in that because everything is directed at an idea rather than at a person or at an emotion. I play completely differently when I don't think about what I'm playing and jump around."

A lot of the things that I play are simpler or more rhythmic or sometimes they're more disjointed and fucked up. It's a different approach to playing. And, whereas I only used to play intellectually, now I play all different types of ways and I think that's the main improvement. I've really learned to do it."

Does this mean that Edgar is now much more aware of his audience's reactions; of how they're reacting at any particular moment to what he's playing?

"Yeah," he says. "I'm much more aware of that 'cause I used to not care at all. But even when I was playing what I knew was good I always considered those people incapable of judging what was good because they knew far less than I did about what was being played. All they knew was whether they liked it; whether it was today's taste."

"That's a very tricky situation to be in," I said to Edgar. "because you're wor-

king for an audience and you're working for yourself. It's like baking a cake and wanting it to come out the way you want it to taste and everybody else wants chocolate icing and you want something else."

Edgar nods and says, "I think in my case I try to realize all of my limitations and I have a real desire to work with people because I think that I, by myself, am just too weird to be accepted just on the basis of what I do. That's why I always try to surround myself with people who can help in the translation of a lot of things. There are two kinds of talents — really creative genius or talent that usually comes from within and is not directed to people at all. A lot of those people, the really creative people, their work goes unnoticed, and they maybe even die and are not accepted in their lifetime. And then someone comes along and sees that greatness and refocuses it because they have the talent to translate that into terms that people can see and feel and understand. And that's the talent that most of the people who are really successful have — the talent that they have is that one, rather than the talent to be really original and creative. They have the talent to see into other people's minds and to make music that's appealing to a large number of people."

So, does Edgar have to surround himself with these kind of people?

"I think that, for me, on my own, the music that I would create might be on a higher level, just musically. Thinking of music in terms of an art and science, I think there would be more greatness and more originality to the music that I would create myself, but I don't think it would be popular. There would be a fewer number of people appreciating it — I don't mean to say on a lower level, but on a different level."

We talk about being a musician as a career: about the fact that rock and roll isn't going to end tomorrow, that the musician of today has to be conscious that he or she is going to be making music two years from now, five years to know, ten or twenty years. I ask Edgar if he has any thoughts about the music he wants to make in the future.

"I have definite ideas," he says. I hope I will have more time — I've been working really hard for the past two years. When White Trash broke up, I organized this new group in three days and haven't missed a weekend, so I've been playing all the time, so that, basically, all my albums are the product of that and I haven't had any real time off where I could really think and organize. Most of the albums I consider really great were done over long periods of time."

We continue to talk about the future. What does Edgar want us to hear from him that we haven't heard already? "Sounds that people haven't heard before," he tells me with a grin. At that cue, Rick reappears from the control room and tells us that they're ready to get back to work on the album (which should be out by the time you read this). We go back into the studio, where Edgar and Rick once again take their seats at the controls, I stand in the background for a few minutes, listening to the tracks on the

new album, from what I hear I'd say that Edgar has most certainly come up with some sounds that are both exciting and surprising, and, sure enough, I for one haven't heard anything exactly like them before.

As one of the consummate musicians of rock, Edgar presents an interesting situation: his choice of musical instruments is unusual. My private theory is that Edgar has not yet discovered the perfect instrument, the one it suits him most to play. In the interim, he plays any number of instruments. It's like what Rick said about Edgar as a musician, he is a musician first, even before he is a player or composer or performer. Any particular instrument is just a way of getting out what he's got in his head.

One of my favorite Edgar-instruments, is the electric piano he hangs around his neck — it sits on a strap, like the tray used by cigarette girls in 1940's movie nightclubs. "I saw that piano in a music store window in London, at the time we were there doing the Columbia Records' Convention. At the same time I'd seen what looked like some sort of miniature baby grand piano really classy looking — it looked exactly like a baby grand piano, it had the same shape except that instead of going out long like this," Edgar motions with his arm out in a semi-circular curve, "it was just cut off, like an electric piano.

I had to decide between that — which really probably had a better sound — and the small keyboard electric. And the small keyboard electric, at first, I wasn't interested in it because I figured it couldn't sound so good for being small. But it did look light, so light that I could almost put it around my neck. When I got back from London, I checked and found out the manufacturer is Univox — they're located in upstate New York. So I had one of their representatives come to one of our sound checks — we were playing a job in the area — and he brought one of the pianos out and I played it.

It sounded about the same as the RMI which I was using but which was a lot bigger and had legs. So I decided that rather than try to go in the direction of getting a better sound, that I would prefer, since this was as good as that sound — actually it was a little better, I thought — a little better than what I had — to use it as it would give me the freedom to move around. I think moving around is important, just visually it's a lot more interesting.

A piano player usually has to sit down and has to use sustain and volume and has to stay on mike all the time and you can't see what he's doing because he's usually stuck back out of the way somewhere and the piano is usually right in the middle of the stage. It makes it difficult for the bass player and guitar player to get to opposite sides of the stage and there's less interplay and all that. So by figuring out a way to strap the piano around my neck it just eliminated all those problems. It made more room on stage and it was easier for all of us to play."

Edgar speaks with interest and enthusiasm about the piano, like a kid

with a new toy. I ask him how it has worked out so far, he says, "I love it. I could never go back to playing a real piano; the only thing, I would like to play a real piano at some point in the show. If I ever get to the point where I can do, say an hour and a half or two hours like some of the big groups — like Led Zeppelin for example, they really have a lot more freedom in choosing their material because in a long show you're not tied down, you can play a wider variety of music." We're into the conversation by now, Edgar has paused in his recording chores and is talking animatedly about the equipment. I ask him if there is a big difference between his electric piano and a regular piano.

"It's a major change," he says, "there are some electric pianos that do have more of a piano 'feel' — but they're not electronic, they're electric pianos with a mechanical action like a Fender Rhodes which has reeds — when you hit the key there's a hammer that hits the reed which vibrates and is then picked up and amplified. But with an electronic piano, all the key does is just close a contact and that's the type of piano I have and it has a very mechanical feel cause it doesn't matter how hard you push down the note, you're going to get the same volume."

How well do these electric pianos stand up to the pounding Edgar gives them. He laughs. "They're not terribly expensive, they cost like three hundred or four hundred dollars. So I just carry three of them around because I throw them around a lot and break them. Then I send

them back to the factory and say, 'Here give me another one'."

"Another thing I've seen hanging around your neck is a synthesizer, what kind do you use," I ask.

"ARP. Standard ARP Synthesizer, model 2600, only different in the way I play it. Instead of putting the keyboard on a stand, I hang it around my neck." "What kind of amplification do you need for these instruments?"

"Both the piano and the synthesizer are plugged into the same amp, in channel two respectively," Edgar answers. "The next thing that I hope to have ready — I want to have a special keyboard designed for me. The thing that I want to do now is play the organ. But I don't want a big Hammond B-3 on stage. So my original idea was to have someone take all the components out of the B-3 cabinet and put them in a light weight case so I could use a strap and then run a big cable back to all the ducts so that I could actually have a real B-3 sound that you'd hear but I'd still be able to play a keyboard around my neck."

The cost of doing that was so high so that I might as well have a special keyboard designed which would be usable for piano, synthesizer, and organ. I'm going to have that kind of keyboard designed — these are all electronic instruments and theoretically any standard keyboard could operate all of these three things. So I'm going to try to have some light weight plexiglass keyboard made that's clear and you can see all the ducts and stuff inside it and I'll have a

three-way switch that I can switch from piano to organ to synthesizer. I want to eliminate the problems of using three different instruments onstage — like it takes time to change keyboards between songs and reset my amplifier and play with all the controls. If I had one keyboard it would simplify all that. I wouldn't have to waste time between the songs."

"Speaking of keyboards," I say, "and the live show that you're doing, I've seen you at different times during your career with different kinds of equipment. Do you think the trend is now towards smaller amplifiers and sophisticated p.a. systems to get a good sound?"

"Some bands are doing that, I'm not" Edgar said, "We're still really pretty much of a power rock and roll group. But some of the groups that have either jazz or rhythm and blues influences, well a lot of the intelligibility of that music depends on the interaction with the musicians and their being able to hear — they have to be able to hear the other instruments so they can play with each other. For a band that's loud it's really hard to listen to what's going on because it's just so loud. On stage the actual decibel level is higher than what is accepted as safe for the human ear."

Most rock and roll bands play at a volume like that, and after playing for a certain number of years musicians start to lose their hearing. I'm sure I find myself, a lot of times, saying 'Huh? What? Pardon me?' — especially right after a concert when my ears are ringing like I'm



going out shooting a shotgun. Everything sounds kind of muffled. I haven't gotten up enough nerve to have my hearing checked. I'm going up to do it on my vacation. I'm going to give my ears a rest and not listen to music for a while.

"For a while it seemed like every band you heard had the biggest amps that they could get and they were all guitars — two guitars, three guitars usually, predominately guitar sounds. Now there are some groups which are quieter, which are into acoustic instruments like strings and flutes, instruments that are hard to amplify. So those groups play quieter. At least it gives the listener a choice, you can go hear a real loud band or you can go hear something soft."

Speaking of electronics, does Edgar feel that they've become more sophisticated in the last few years? "Yeah just sound in general is getting more sophisticated for concerts," he answers, "They moved to more powerful equipment in a lot of cases. My favorite amps are Ampegs for large concerts, particularly outdoors, they really project. They're a lot louder. They're to me the best rock and roll amp made. I use them for my piano and my synthesizer. We also use some Acoustic equipment."

Our conversation slows down again as we listen to more of Edgar's new album. It's interesting to see Edgar at work in the studio. He and Rick discuss the music as it plays back, their discussions usually leading to decisions which Rick communicates to Shelly who's standing over near one of the tape machines. Edgar is a

perfectionist and even though he's become a best selling artist being commercial doesn't mean being sloppy. He and Rick have been working for several hours on just where one song on the album will end and where the next will begin; how many seconds will pass between the final note of one song and the introduction of the next; what extra sounds will be added between songs to establish a continuity. Before long Edgar, Rick, and Shelly are into a discussion that involves how three or four tape machines will be used to make transfers and edits so that the album will sound just right.

Edgar has worked hard to protect his sense of freedom, his ability to express himself musically, both onstage and in the studio. He likes to 'mess around' in the studio, coming up with new sounds. He also likes to set up his live performance so that there's a certain amount of freedom allowed him to do whatever he's feeling like at the moment. "Our music onstage is often calculated, we play a lot of them same songs. But there are spaces that are just left open, so we can jam in them."

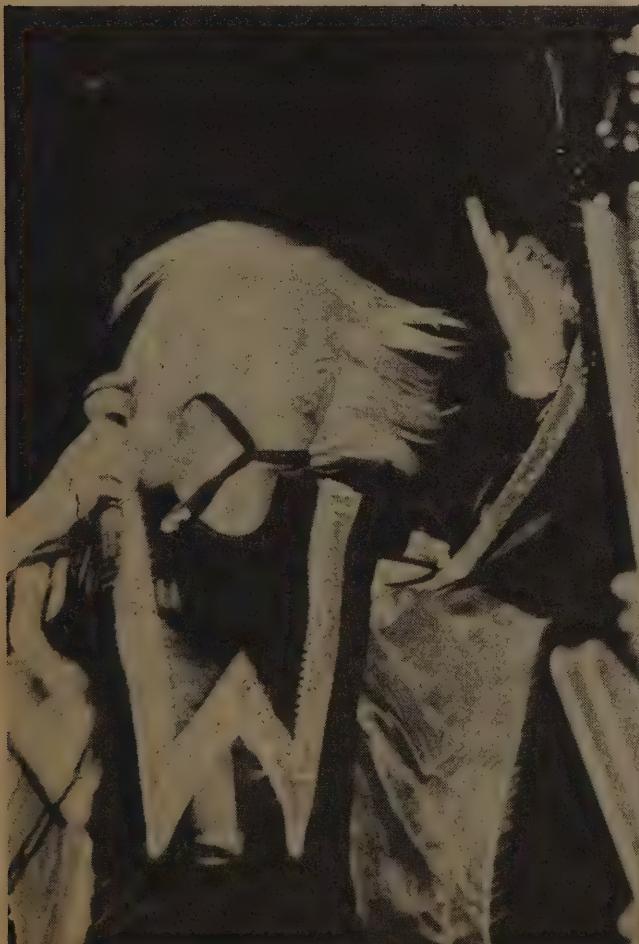
They always come in the same place in the song, but they're still free spaces. That, to me, is one of the most important things. Even if you're playing the same songs, you can, as long as you leave that area for change and freedom, you can do what you want. And right now, even if the places are planned out, I would rather play like that than play completely free music. I think the end result is more exciting."

I've spoken with Edgar several times

during the past two years, and I get the feeling that when he goes out on tour this summer his performances should be the best ever. Edgar's gone through a number of changes since he's come north and started to record. These have been both obvious and subtle: his first album and the rather critical comments it engendered; his attempts to get a rock and soul group together and the difficulty of combining horn men with the thrust of a rock and roll band; his attempts to find a lead singer other than himself so that he would be free to concentrate on his playing when he wanted to; his recent success as a recording artist with million selling records; and, most recently, his collaboration with Rick Derringer, both in the studio and in concert.

The end result is an Edgar Winter who knows what he wants, knows what he can and cannot do, knows where his music is at and where it has the potential of going. Like all real musicians, Edgar hasn't achieved his success overnight. He's put in a lot of time, not just paying dues in small clubs in Texas, but dealing with the big business of making music on a national scale.

I think it says a lot for the man that hasn't gotten trampled along the way. Instead he's just gotten better and better, expanding the scope of his talent with each change in his career. The tour this summer is the culmination of all that work, the latest plateau that Edgar has reached. If you want to see how good a rock and roll musician can get, you better see Edgar in concert. □



Lee Black Childers

EMERSON, LAKE AND PALMER

By Ian Dove



Brian Cooke

Keith Emerson was once a quiet reserved musician on stage, a fact hard to believe in 1974 when the focal point of Emerson, Lake and Palmer works with 13, count 'em 13, keyboards, ends a concert by strapping himself on to one of them and revolving, still playing, like a human ferris wheel. It's harder to believe when you consider all that amplification, those towers of power, the ELP carry around to project their distinctive music.

But quiet Keith Emerson was — back in the days when he was a semi-pro. musician, working at music part time, and as a bank teller in Woking, England, full time. And bank telling

is a profession hardly noted for raving around or, even, throwing knives at Hammond organs, both of which Mr. Emerson has been known to practice. Keith was actually sacked by his branch manager for illegally playing jazz piano during his lunch break at a local pub. This event led to him trekking to London to work at music full time. Eventually it also led to Keith joining the Nice, a group that, now disbanded completely, settled into the same format, approach and line up as Emerson, Lake and Palmer.

Keith's manager at the time, Tony Stratton-Smith (who now runs the Carisma label) recalls the quieter side

of Keith Emerson: "When the Nice was first formed it was as a backing group to an American soul singer, P.P. Arnold who was then working exclusively in England. It was more or less a throw-away group.

"Keith would be hiding at the back of the stage, right in the shadows and behind his Hammond. Hardly anybody saw him but he had ideas and gradually the Nice's part of the show, which was essentially to warm up the audience for Miss Arnold, started to become longer and longer. Miss Arnold permitted this and eventually it led to the Nice, spearheaded by Keith, taking over.

"And as a solo act Keith, I suppose,

got nervous and worried about the music holding up by itself. He decided that somebody had to do something and this was where the quiet side of Keith Emerson disappeared. Probably forever.

"Keith decided he had to be the showman and so all the leaping about, standing on his Hammond organ, cracking whips and sticking knives into the instrument, started. I don't believe he was actually into throwing knives at his speakers at that time. I don't think he thought his aim was all that good and he needed more practice. That all came later.

"Actually the first real appearance of the Nice, the one that got them off the ground, so to speak, at the Windsor Festival in England, should have given everybody a hint of the wilder things to come. The band, more or less unknown, was booked in a large circus tent, and went on stage to an audience of less than a dozen, probably all relatives. Just to attract attention Keith let off a big smoke bomb outside and when people came running to see what the hell it was all about, there was the Nice, with Keith flailing a whip and rocking, in the literal sense, his Hammond, backwards and forwards.

"I think this episode had a strong — possibly overstrong — effect on Keith and on us all. We really didn't think we could get this, somewhat complex, music across by itself — there had to be the showmanship.

Keith had to come up front." But now in 1974, six years later, despite the 200 separate items of equipment Keith, Greg Lake and Carl Palmer trundle around with them, valued at around \$200,000, the group sternly maintains that their on stage presence has cooled down.

Says Keith Emerson mildly: "I think we can afford to exaggerate the music a bit."

Keith is wary about defining Emerson, Lake and Palmer's brand of European rock, preferring to use musician's standard cop-out No. 1: "It's music — period." But he does react when people accuse ELP of just playing classical rock (that is rock with a stiff dose of classical music added, not Messrs Berry, Domino or even Haley).

"Not the correct description at all — I'm just as much influenced by jazz as by Bach. Our adaptions of classical pieces that we use in our concerts are not really what this band is about because most of the stuff we play in concert is our own material. If our rock is different from the usual variety you have to understand our roots. Most of the rock groups in America come up with the blues, that genuine American music, as a foundation.

"But we are from Europe and our heritage, if you like, stems from classical music which is really a lot more complex than the blues. I myself had

around ten years of classical music, the effects of which I suppose I still carry around. I find that American bands have a looser approach to what they play — it sounds like jamming half the time, but that's not for Emerson, Lake and Palmer. I suppose we could jam with the Grateful Dead, say, but I think it would be impossible for them to sit in with us because we believe in structure.

"That doesn't mean that we're rigid in our music. We think it is very important to leave large segments in the arrangements where a musician can improvise and play as he feels which may be why you hear those odd squeaks of bebop, ragtime and old style boogie in our work. It may be because a lot of our music is tight and controlled that we have to let ourselves go. I'm sure that, for instance, a lot of Elton John's showmanship is just a release from the intensity of his music, something to keep his feet on the ground."

Emerson, Lake and Palmer are unique in one respect — they actually prefer playing large halls and even festivals. "This year we will play more festivals if we can," states Keith. "Previously festivals have been something that we have avoided because they were usually so badly organized. But now we think the group has reached a stature where we can dictate the structure of the festival. And we have no problems with our sound." □



Photos By Neal Preston

GREG LAKE INTERVIEW

By Cameron Crowe



Guitarist-producer-vocalist Greg Lake is the inconspicuous backbone behind Emerson, Lake and Palmer. It is his forceful bass, stabbing guitar and powerful dignified voice which perfectly set off the overwhelming virtuosity of drummer Carl Palmer and organist-moog genius Keith Emerson. In the following conversation, done in San Francisco during a stop along ELP's recent tour, Greg speaks articulately of his role in one of rock's most innovative forces.

HP: Where does Emerson, Lake and Palmer stand at the moment?

Greg: I don't think we stand at any par-

ticular type of crossroad. In other words, I see us continuing along the same path we've followed from the start rather than reaching a point where we're gonna deflect one way or the other. Time has settled ELP into a direction.

HP: And are you happy with that direction?

Greg: Yeah. By that I mean ... not that we're complacent, obviously, but we've set the direction of the band in as much as what our responses are within the band. We know each other very well, not only musically but socially, and the fact is we're very happy to maintain ELP as a

three piece band. We work well together. There's no real reason to change the momentum of the way things are going.

HP: It's surprising that you all get along so well off-stage.

Greg: I imagine it is. It's a funny band, you know. It runs on a democracy. Unless all three of us agree on something, it doesn't get done. In a way, it can hinder progress of a band because you tend to do less things. If everything has to be unanimous, not a whole lot gets accomplished in a short period of time. But whatever you do do, is done with togetherness and full gusto. Complete enthusiasm. That may be one of the reasons this band has become so successful. Politically, we're very just.

HP: Is that the main reason for ELP taking so much time with their efforts?

Greg: Certainly that's one of the major factors, but I wouldn't credit that as the reason we take time. We take time because we want things to be very good. We impart high standards on ourselves and that generally makes it heavy going. If we're not satisfied, we don't record it or release it. We've thrown a lot of material away. Sometimes I wonder if it's right, actually. A lot gets passed by ... material that should maybe be kept.

*HP: Why is the album entitled *Brain Salad Surgery* when the actual "Brain Salad Surgery" tune is on the flip-side of a single?*

Greg: I'll tell you the story behind that. We basically had finished the album and had all agreed that it was what we wanted it to be. It was well-balanced with regard to each of our performances, and that is most important with our recordings. Yet we had studio time still left, so we dug out some of the tapes of things that we maybe jammed on for two minutes in between takes.

There were three or four tracks in there that weren't really anything, but they were things that could be used ... good basics. They were very loose and that's something that we've never actually put on record, you see. These tracks were very, you know, very disorganized ... brutish in a way ... and with our left over time we re-cut the tracks. "Brain Salad Surgery", the tune, came from that. Then there's "Tyrone's Spotlight". That's a fantastic track, you ought to hear it. Really a basher. Heavy rock 'n roll.

HP: But is that what you're really into? Watching you during your acoustic set on-stage, you really seem to be ...

Greg: Getting off.

HP: Right. "Lucky Man" and "Still You Turn Me On" could easily be given the full ELP sound, yet you do them with just one guitar.

Greg: That's very true. The first part of the show is just so full-force ... for me, it's

nice to just sit on a chair and play my acoustic. The whole fucking thing just stops for a little while and people can just sit and listen without being done anything with. They can enjoy just a simple melody without giving it a tremendous amount of thought. It's just there to be enjoyed and it's a nice, relaxing part of the show for me.

That's the reason, really, that I haven't got into orchestrating "Lucky Man" or "Still You Turn Me On". It's possible, of course, we used to do it with "Lucky Man", in fact. But it's better to just sing the tune with the guitar and just get up and leave. A little bit of warmth never hurts. Then Keith does his piano solo, which is very close to him, you see. It flows well. That's why it's there. It's also principally the way I write.

HP: Do you consider yourself a prolific songwriter?

Greg: It's all comparison isn't it? I am quite prolific, although I tend not to be very productive because I'm very critical of what I write. Often I write very simple things and when you write basic tunes, they've got to be very good, 'cause if they're not ... they're very, very bad. So I'm very choosy about it. Very choosy about what to let out. I mean, I've got lots and lots of songs that I haven't done yet for fear of not knowing if it's right. I wrote "Lucky Man" when I was twelve. I thought it was silly for a long time.

HP: Just think of all the hits you'll be having ten years from now.

Greg: Right. It all works out in the end.

HP: How do you look back on that first ELP album?

Greg: The first album, ahhh. The first album was the egg. It was the egg of the band in which, to me, everything was in a delicate case at that time. It hadn't actually cracked open and become a vibe yet. It was too early. The time when Emerson, Lake and Palmer began to make music as one was with *Tarkus*.

The reason for that was that we discovered in each of us a kind of percussive property. Keith is a very percussive keyboard player. I'm a very percussive bass player and, of course, Carl is percussive by the very nature of what he does. See what I mean? When we realized that property, that was the first time we realized the style of ELP ... if you can believe, in defining someone as having a specific style.

I think you can. I mean I can tell a Yes track immediately when I hear it. So that's where our sound essentially comes from. Our first album was *there*, but it hadn't yet become fruitful. While one of us was being percussive, the other may have been busy being melodic, you see. Which also is interesting, but at that point we were concerned with working out our foothold rather than embellishing upon it. *Tarkus* was a very important album and I think it shows. Then we recorded *Pictures At An Exhibition* and that had had about a year of development as a good piece for us ... so that had taken form as well and was encased in the style.

HP: Why was the first album successful? The band hadn't been touring?

Greg: What really took place, I should think, was that the people who were into music at that point knew about Keith and myself and Carl as well. They knew that Keith was the mastermind of The Nice, that I was the bass and singer in King Crimson and that Carl was in Atomic Rooster and The World of Arthur Brown. They were aware that the heritage was a heavy one. They knew that there was gonna be a vibe there. That was the incentive to listen. So at least we had a listening audience.

The second thing was that "Lucky Man" was ... well, it just happened to be a popular song. One of those things. It was a hit tune, so that was another reason. Still another reason, and perhaps the biggest one, was that we knew what the fuck we were doing. When we came to America, we knew we had to lay down as heavy a show as we could. And we worked very hard to make our live act something that was theatrically, as well as musically, entertaining. So we considered what we were doing and plotted everything out. You see, we had the advantage of coming to America before. And we knew the rock concert audiences well.

We knew what we wanted to do. The reason that we formed the band really was that things were in phase with each other. It comes back to that agreement, you see, and we all agreed about what we wanted to do, Emerson, Lake and Palmer become very strong. We didn't come on light at all. Most bands, when they come into America, try to suss it at first. And while they're trying to suss it, people are saying 'I guess they'll be alright in a year'. We came on like gangbusters from the start.

HP: And the key was experience?

Greg: Principally, yes. 'Cause no matter how much good management, promotion, whatever, everybody does for you ... you gotta be together. You can't fool people. When you get up there to perform, you're either good or no good. And if you don't do it good, no matter how much money or power is behind you, it won't happen. There was no bluff involved with ELP. It was a natural thing.

HP: Did things for Tarkus start to jell in the studio or on the road?

Greg: In the studio. I mean, not only in the studio. You don't just walk in and start doing it. You work out for month-and-a-half, two months ... working through everything in a room. At that time we had awful troubles with rehearsal rooms. We got thrown out of them all. At one point we were practicing in a church hall, and keep in mind we were loud even in those days, and there was a guy who lived across the road a half-mile away who told the authorities that when he was taking a bath we had caused ripples and waves in the water. So we got tossed out of that place. Everything was largely organized in our own homes. Keith would come over to my house and sit down at the piano to work it through, or I would go over to his house ...

HP: When did you begin to get used to criticism? ELP has never been adored by

the press.

Greg: Very early, man. Our second date ... I'll tell you how it happened. We decided to play our first tour, after a lot of debate and discussion. And the first date we played was the Isle of Wight festival. 6,000,000 people showed up. It was absurd. We were a bit scared of that being our first show, so we did a little date before it. Sort of the way Crosby, Stills and Nash played a small college for their first show rather than Woodstock the next night.

Then we did the festival, and after that festival we got *hammered* in the press. They were waiting for us with polished teeth. And of course, they bit in deep, but we'd created enough interest by this time that the people would come to see us anyway. So on the tour, the shows were going down incredibly well and the press were saying 'They're nuts, they're crazy'. One of the most famous remarks was made by the English disc-jockey John Peel. He said 'They're a waste of talent and electricity'.

HP: Is he a friend of the band's now?

Greg: No. No way. It hurt for a very long time, the criticism. But the more they laid into us, the more we stuck together. And we decided fairly early on that we would say nothing about it. We wouldn't retaliate and we wouldn't get bitter. To this day, we'll say nothing about anything. We're a very easy band to attack.

How easy it is to say 'Look at these fools ... and there's an energy crisis going on!?' That was actually said last week in the Melody Maker, that we were a waste of power. But then you go to the people and you play to the people and *they* decide, man. They're the heavyweights. Critics bands never make it. But although criticism never does anybody any good, it doesn't affect us anymore.

It does hurt personally; I mean when you know you've sweated your guts out for months and months and months and sat up all hours of the night. My bloody eyes have burned some nights, and then somebody will write the lyrics off in a sentence. That much thought, you know. That's sad. But if I continue on this point, I'll be doing exactly what I don't want to do.

HP: When Brain Salad Surgery came out ... the English press started to ...

Greg: They started long before that.

HP: Why?

Greg: I don't see why ... well, I do see why as a matter of fact. We haven't been there in two years and we had nothing really to say to them. We weren't doing anything in England, the most we could do with full confidence was release the records ... to give the people what we'd been creating. But we had very little to say interview-wise. We weren't playing shows and we're not the type of band that tries to do a story a week. 'Get this paper one week, that one the next'. That just isn't the way we work. We've never worked through the media or the press.

We've always gone directly to the people. If we've got a thing to do, we go to the people and do it. And then they decide

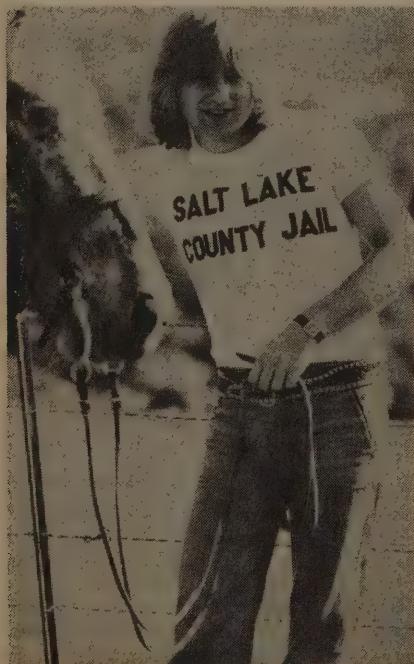
whether it's good or bad and the press just join in like a bunch of fools. Right now we're gonna go back to England and play five days at Wembley and we'll sell them out. And then we'll release the album and it'll go number one. And then what are they gonna say? Tell you what they'll say. 'Heros! They've come back!' So what do you believe?

They'll drive you mad in the end. It happened to Yes as well. They build you up, you know, and then you get to a place where you're the least bit precarious and BANG! They let you have it. The next one I'm waiting for is for us to be 'an imitation of ourselves.' That's got to be the next one. It's been said about Mick Jagger, right? Mick Jagger's trying to be Mick Jagger ... and all this bullshit. It's just not that important. We're lucky though, because a lot of bands do suffer by it. We don't.

HP: Was Trilogy a difficult album to make?

Greg: It was a hard album to make because it was a very accurate album. A lot of time went into it, a lot of care. In many ways, it's one of the best albums we've done. It's hard to look back and talk about what you think of this one or what you think of that one, you know. They're all one thing to me. If I go out there on stage tonight, I'm playing all of them. You may look at them as set with each one as a separate chronological development, but I've lived through all those so they're all linked together.

At one time we may have just finished recording one album and yet on the side of that you're probably writing something for the next record. It doesn't come to a standstill. Never. People who listen to them listen to them when you want them to listen to them, so it's a slightly different thing from my position. I must say that I do look back on Trilogy with a lot of respect. There's some fine work on that album. I suppose that's true with all our albums.



It freaks me out how many people say 'Ooo, I wish I hadn't made *that* album!' Of course, once you've made it, there's an anti-climax involved, but allowing for that I think I can still play the first album that we made and can still dig it. It doesn't date. And that's interesting if you get into it. I, in fact, still dig the first King Crimson album. That may date a little, but I'm still pleased with the way that turned out.

HP: I hear you're on the verge of recording your first solo album.

Greg: I'll make one this year. Principally, they'll be acoustic tunes. It's important that one understand the motive for making a solo album. It's becoming a very trendy thing to do and I think generally for the wrong motives. Most cats out of bands make solo albums because they want to establish themselves. They're a paranoid attempt to establish one's identity. For me, that's not the way I would make my album. I've made lots of the fuckers. There's only so much room within a band which shares itself three ways. To exploit all that you create ... I can only do so many acoustic numbers with it becoming overbearing within the context of this show or this group or our albums.

I do some, usually about one song an album that's totally acoustic. Things like "Lucky Man", "From The Beginning" or "Still You Turn Me On". The same as Keith will usually play one piano piece an album. The rest of it is a combination of the three of us. The reason I want to make a solo album is that I have a lot more things that I really want to play that are more acoustically inclined. But, of course, I can't cut eight songs on an ELP album. That's the reason I want to do it. I'm not doing it for the money. I don't need to do it for the money. It may not even sell very well, although I have an inclination to think it will.

It's just a thing where I'm not gonna tear-ass to do it. It's a thing I suppose ... a lot of people ask me, you know, when it's coming out, 'When are you gonna do one?' It's a thing that I think people are gonna want to hear. It seems like the right time to do it. Whereas a year ago, it would have been the wrong time. I would have been promoting myself, if you know what I mean. I felt uncomfortable, plus there wasn't a new ELP album. It'll be good to do right now.

HP: The next album will be live, right?

Greg: Right. There are a few things that I really like about doing a live ELP album. This is the first truly Quadrophonic show to go on the road. And I think that's a trip. If people are gonna have Quad players, and I'm told they are, I don't see it. I don't see them in people's homes, but I'm told they are. And if they have got them, and they enjoy Quad, then one of the nicest ways to do it is to enjoy it in a live atmosphere. The beauty of Quad is that it's four-dimensional. It surrounds you. The most suited thing is a live performance in Quad.

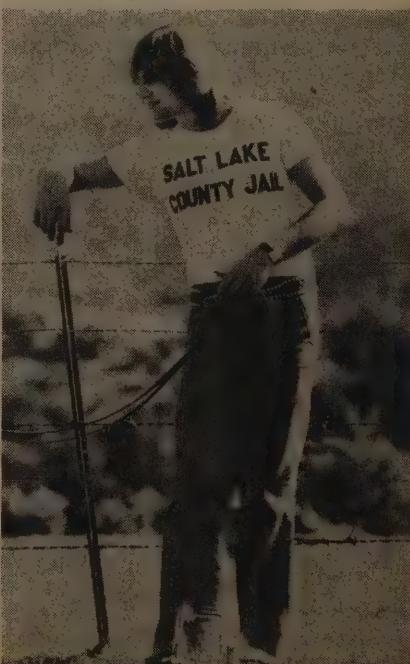
In many ways, it's a lot better than a contrived recording where you put this sound in *that* corner. That's obviously a trippy gimmick. A live album I would like

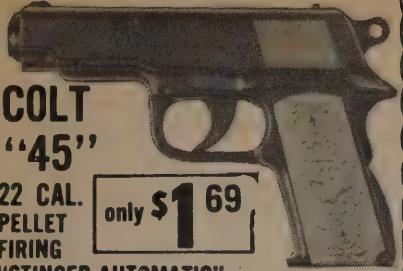
to have out on ELP would be one where the audience would be on the back two speakers and the band in the front two. So when you listen to it, when you shut your eyes you'll sit in the crowd and hear the band play. That would be a nice way to use Quad. That's one of the things I like about doing a live LP.

The other thing is that the music we play off all the albums, we've changed it so much that it's really nothing like it is on the recordings. So there's some new things. The show has never been better than it is now and I don't think we've ever played better than we're playing now. It's a good time to capture that on record and for anybody who's into ELP and ELP's music, it's a nice album to have.

It's probably the best things we have ever played and done when we're performing well. I mean "Tarkus" is one of the best tracks we've ever had. So that's gonna be on and "Take A Pebble", from the first album, is one of the things that has lasted well for us. "Lucky Man", "Hoedown", "Trilogy" ... see, we haven't heard the tapes yet in total. I've heard some of them and they've been really nice. Surprisingly good. I usually hear live recordings and just throw them away. They're often a rip-off. But these are clear and present and they're very live.

So the best of what we've done is there. If there is a whole show and it's not too over-indulgent, there's not too many lengthy solos and things so that people won't get bored ... 'cause it's all very well when you're doing a visual thing, like Keith's solos ... but then you can't see them on record. It's a different thing altogether. So obviously, these things have got to come out ... they've got to be presented in an exciting fashion. It'll be a challenge, but I'm sure we can pull it off. If we could release a three record set of the whole show, I'd do it. And for a reduced price, too. Live albums cost nothing to record, so there's no use in overcharging. □





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ALLMAN BROTHERS

(continued from page 45)

loving what we were doing above all else, I don't know where we'd be. Certainly not with a number one album or at Watkins Glen."

What were your impressions of Watkins Glen?

Allman: "Watkins Glen was great. But it just had the vibes of a very large outdoor gig. There was no real spirit about the whole thing, it was just a concert with a big crowd. I was on a good note that day until someone bonked me on the head with a chunk of ice during our set."

Gregg, you're beginning to play more and more guitar on stage. How did you decide to get out from behind the organ for a few tunes?

Allman: "Well, you know I've

always played guitar. It's been about thirteen years now. I used to play rhythm guitar behind Duane in all our early bands, including The Allman Joys. I just felt like getting back into it again. That's gonna extend itself too. Now that we have Chuck Leavell on keyboards, I'll be standing up and playing for four, five, or six of the numbers. 'Wasted Words' I wrote on guitar and that part had to be in there. Like in 'Don't Keep Me Wondering' (Gregg hums lead guitar part). That had to be played by Dicky while Duane was playing the slide part. It's very seldom that anybody in the band writes a song and says, 'Look, this part has to be played like this.' Usually it's pretty much up to everybody on the arrangement." 'Ramblin' Man' was so popular,

Dicky, does that give you some kind of motivation to start writing and singing more in the Allman Brothers Band?

Betts: "It makes me feel *so good* that people have put so much value on something I have to offer. Like 'Ramblin' Man', I'm real glad that people from all over the country have been able to identify with the song. I think it's a damn good expression of the kind of people our band comes from. People in the South can feel my heart beat in that song. Down there, that song is really close to everybody. Everybody knows those places. Everybody knows about 41 running down through Florida ... but then again, 'Ramblin' Man' was very popular out on the West Coast too. It makes me feel a lot more confident about my playing than ever before. Makes me want to get out there and write and sing all the more. It just tickles the hell out of me."

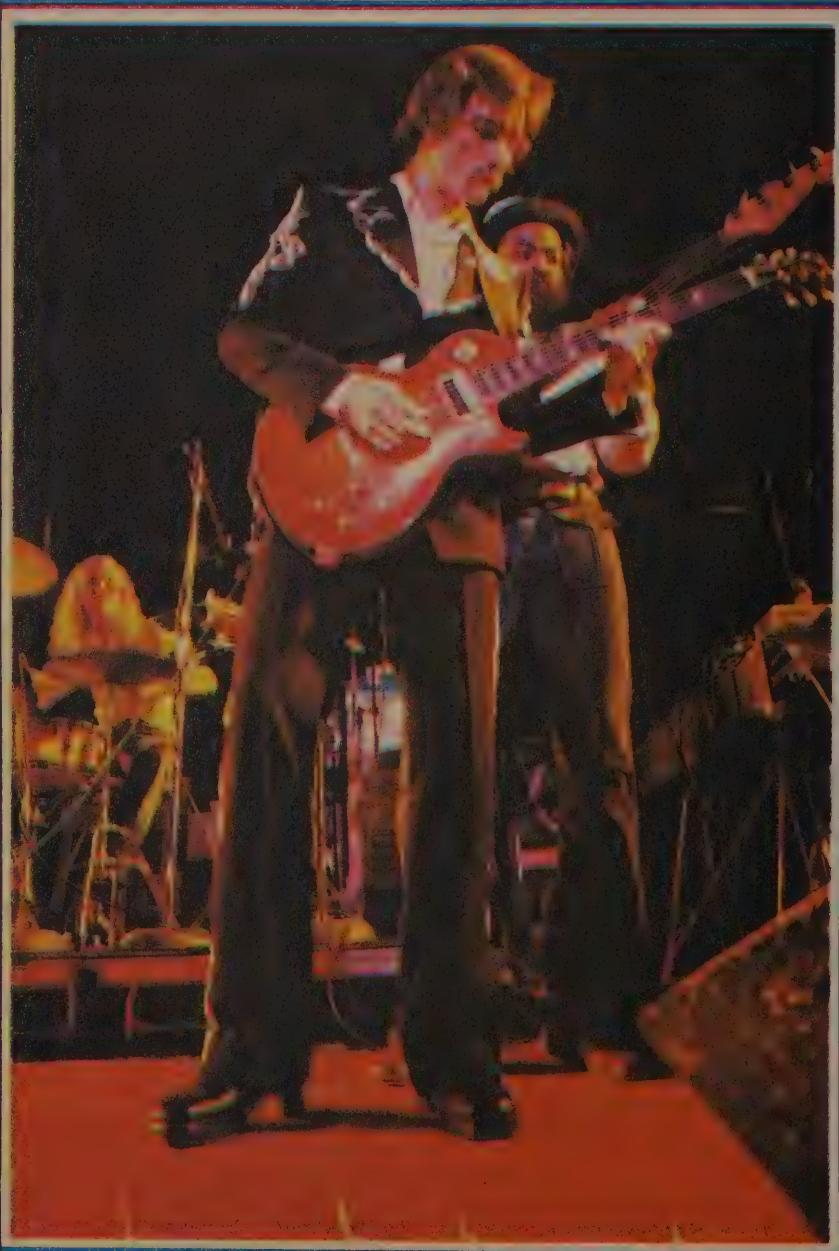
How about your solo album?

Betts: "It's still kind of in the thought process right now. I've done some demos, mostly laying stuff down and listening to it to try and figure out what it would sound like as a finished product. I think it might have a mixture of country music and blues. Then I'm going to do some instrumental stuff with Stephane Grapelli. He and Gango Reinhardt used to play a lot like Duane and I used to. You know, real fast, pretty harmonies and melodies. We might re-cut 'Revival' as an instrumental with Grapelli on slide and myself on guitar."

Do you look forward to your next solo album, Gregg?

Allman: "Yes and no. I enjoyed *Laid Back*. It was quite a lot of work, but I was satisfied. The next one should be a lot easier, now that I know the pitfalls you can fall into with a project like that. But right now, I'll tell you that I'm so sick of looking at the inside of a studio I could puke."

"The other problem is that people start talking about you leaving the band and shit once you get into solo albums. This shit that was printed recently about me leaving the band — about any of us leaving the band it's not even horse shit. I'd rather have some horse shit than listen to that drivel. We'll be playing as long as there's somebody there to listen." □



BILL WYMAN

(continued from page 50)

Criteria Studios in Miami who he knew from having worked on the Steve Still's Manassas album. On the session were Dallas Taylor, Joe Lala, and Danny Kootch, as well as Bill himself on Bass. "We really sort of clicked as friends and it really worked beautifully. I was very lucky in that way."

He also did some of the mixing at Criteria. "I was really a bit embarrassed and mixed the voice down very deep into the tracks and thought, 'Well, that's alright, I can get away with that.' And then I played them for some of the Stones and Mick said, 'Hey, that's really nice but where are the voices? Let's get those voices out.' And Leon Russell told me in the studio as well that if you aren't sure about your voice, the best thing you can do is pull it right out and just say, 'Get on with it.' That's what I do, and I've got a weird voice." And I thought, well, Leon does it, Dr. John does it, and all these people with unusual voices pull them right out heavily. So I thought, that well, for better or for worse, jump in at the deep end and do new mixes and then I mastered it."

Once the album was finished Bill's first reaction was that he wanted to record his second album. "But it just really comes down to when the time is available after the Stones, because that is the first thing, it has to fit in with what I do with the Stones and when I get free time, then I can do it, the same as I did this time."

As the interview drew to a close, I asked Bill to name his favorite song on the album.

"I've got three," he said. "One is 'White Lightning' because it's so simple. Two is 'I'm Gonna Get Me A Gun'. The whole feeling of the album, the New Orleans thing, is right there on that one track, and also the way Dr. John played on it. Three is 'It's A Wonder' which is the last track, which I think is the best musically, a really powerful thing, and that is my favorite track, before the vocal and all that, the basic track, I think it's the finest one."

We shook hands, Bill told me he was pleased we both like the same kind of New Orleans piano rock. On the way out of the hotel I thought about the interview, trying to find some key point that I could use to communicate what I'd found out about Bill Wyman in my hour with him. I think it was when I asked him about the album. I asked what was going to be on the cover and he said with a rich, dry humor, "Would you believe a photo of me?"

Then I asked if he was involved in planning it. He was. He explained that he'd done the cover the way he'd done it because, "I wanted it simple, I didn't want it to sell on the cover. There's lots of ways you can sell things — I could have had all the big musicians names on the cover or pictures of them, but I wanted it to sell on its own merits." Taken on his own merits, Bill Wyman is a delightful surprise from the impression so many of us have of a dour figure hiding behind a bass guitar while Jagger prances about the stage. □

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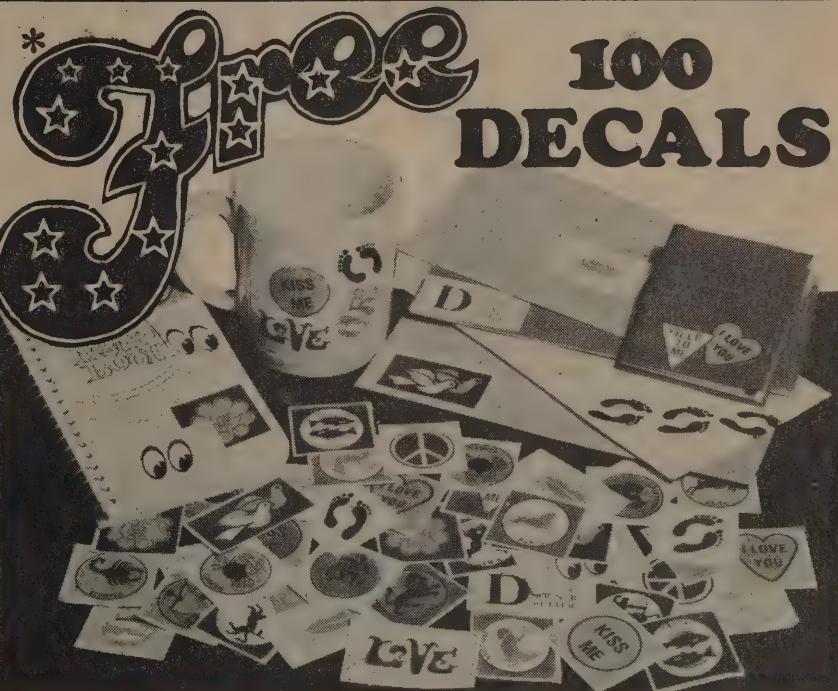
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ROBERT PLANT

(continued from page 47)

on an audience, and 99½% of those gigs were really great. In New Orleans we had such a great time ... that became more like home than home, you know? I remember New Orleans so well ... and L.A. was great. And the second part of the tour ... well, the second part of the tour it was hard at first to drag myself back into it. But once I did it was the same. There were so many good things all around ... the Garden was great.

LR: Do you think when you come back the next time you'll do a similar kind of tour, or do something more theatrical or what?

Robert: Well it remains to be seen. Our whole motion and direction is always decided spur of the moment ... you really can't anticipate when we're going to do what. Changes come and changes go ... but I can never anticipate what form things will take. Of course initially it was always such good fun to play together, then we found out that we could create something out of the music, and it was much more than the music ...

LR: What do you fantasize doing when and if all this is through? Being a popstar ...

Robert: Well, I don't really think of myself as a popstar, to begin with. I just see myself as a guy who's bent on improving himself time and time again, you know? Spiritually and vocally and everything else. I don't see that there's any end to that. I sup-

pose there might be an end to being a popstar, but it only will be when people don't dig what I'm doing anymore. But I shall carry on doing what I want to do ...

LR: When you were little, what did you dream about?

Robert: I always dreamed very heroic dreams. Most of the time I was the hero, and from what I could remember, the odds were always pretty great against me. Sort of like, well - not Davey Crockett, but the English equivalent of Davey Crockett ... Robin Hood. Anybody who was having a good time. And roughing it too ... that was always very impressive to me. I never dreamt of chicks too much ...!

LR: Robert, I never really realized how tall you are compared to ... err, some other lead singers I've seen recently ..

Robert: Yess, well - it's only me who can be as glorious as I really look ... at 100 yards or five inches away ... (Laughter).

LR: What kind of music have you been listening to lately? And have you seen anyone perform?

Robert: Well, I've been listening to Joni Mitchell's new record, I really love that. And The Eagles ... and the new McCartney album. But mostly Joni Mitchell. And I've seen a few small groups here in England ... groups that aren't really in the mainstream. I get a kick out of seeing that stage in a group's evolution. You can sort of decide what's going to happen to them in the future. And

needless to say I went to see Harper play at the Albert Hall. And apart from that, that's about it I suppose. I've been up to Wales, to my farm up there ... slept on my own at the top of a mountain.

LR: Do you see any of the others when you're not recording?

Robert: Well I saw a guy on the street the other day and I thought, 'I know that guy ... his face is familiar ...' and it was Bonzo! So I see them occasionally, yes.

LR: How is he?

Robert: Oh he's all right. He's quite involved with his farm, you know. Finishing up his buildings and things like that.

LR: Do you want to record with anyone else ... like on the new label, just for fun and stuff?

Robert: Well, you can't say until the time comes. Jimmy's been putting on some guitar — and doing some stuff with Roy. I don't know - perhaps, when the time comes and I think it's something really suitable ... something I'd really enjoy doing. Maybe like recording some stuff with Raoul Donner ... I mean I don't know where he is and what he's doing, but we could track them down. I'm sure that when you seriously start looking for people ... like who do we like, let's get them on the label ... that we'll be able to find them. But that's only one aspect of what I intend to do.

LR: You have a very sort of folk-oriented side to your personality; like whether it's singing with Sandy Denny, or liking the Incredible String Band, or Joni Mitchell ... do you see yourself pursuing that aspect of your musical life?

Robert: That's really a very personal side, an ethereal side. Because that's music that usually leans on self reflection. I mean the way Joni writes, so honest and true. It's a very personal thing, and it never can be light. Like "Going to California" was in a way — I know what's behind that, and "Stairway to Heaven" — I know what's behind that. Whereas "Black Dog" is quite straightforward ... a grind. Like a physical song, if you will.

LR: Do you have a lot of things you've written that no one sees? Poems or things ... things you want to record?

Robert: Oh yeah. But some of them you really can't record, they're just preambles. Up until recently I thought it was taking things a bit too far, you know ... writing everything down. Writing everything down I say and putting it in a book. Maybe I should wait ten years before I start doing that...□



TOWNSHEND INTERVIEW

(continued from page 34)

Whenever I get the opportunity I just go and sort of hang-out in a ballroom and just hear what records are being played and see which ones get people up. And there again I feel completely alienated by other things that are happening in the rock business. The fact that in England, for example, a pop music age group audience is like three years old through to about seventeen.

And another pop music audience is from about fifteen through to about maybe forty. And that's a bit peculiar because it means if you're part of one you can't be part of the other. So it excludes my own kids from ever enjoying what I do. Whereas at four and a half years old they think David Cassidy is amazing. And they like his music and they listen to it and they enjoy it. It annoys me that there is that kind of ... I don't think it's quite as split in this country ... it's such a big country that it's sort of fractured and it dissipates and it's not as defined ...

HP: And also they grow ... when they get to like fifteen, sixteen ... they graduate from like reading kids' books into adult books.

Townshend: There definitely seems to be less shame in America in emulating your elder teenagers. In England that's considered really a sin. You don't copy your big brother. You do something different. You wear different clothes. And if you haven't really got anything to say you try best as you can to just disappear completely.

HP: What's your reaction to what's happened in England. We all, both here and in England in the 60's had the feeling of a sense of revolt, a sense of the future, a sense that something was going to change. That the electricness of what we were doing was going to make it change and I think that we've all come to — some of us who were there early and are still here — have come to a sense that things don't really change as much as we might have expected.

Townshend: No, I think that's the incredible thing. I mean, the other incredible thing is that ah ... that the demands are still as ruthless and still as heavy. I mean, just the fact that rock music has its own peculiar brand of journalism surrounding it is a constant sort of indication that, you know, that people still want rock and roll. They still want heavy music. They still want exciting, gritty, down-to-earth street corner stuff. Even if they don't hang out there anymore.

And it's not out of nostalgia that they want it. They want it in a sort of reiterative sense. They want the same thing said again because they still feel it's as important now as it was then. A kind of feeling of, say ... ah, that song on *Quadrophenia* 'I Am One', it's like that kind of thing. They want to be able to sort of have music which affirms their selves.

I think rock is the only music that is capable of doing that, that I've ever come across. You know, in an unpompous way. Most other music is sort of ... comes from on high down towards the listener. Certain rock songs you just take and they're yours. You don't give two shits who made 'em, or what they're like, or whatever. You just know that they're right, you just know that this particular song belongs to you.

HP: What about stars? Do you think stars are more important now? in the classic Marilyn Monroe sense of the star. As someone who is beyond you and you enjoy them being separate and special. You've created two characters in the last few years who are special people. They may be ordinary people, but they're still ... you know, places for us to focus.

That whole Bryan Ferry thing in England, for instance. With Roxy at this point he's not

so much a rock and roll musician as a star. (*Sniffing noise from Peter, obviously not a big Roxy fan.*) Someone who you're going to see to look at, rather than listen to. Do you see that, now that you're going to have a movie, that whole sense of the star as having anything to do with you?

Townshend: Not really. No.

HP: Now what about television, video tape, that sort of stuff. Have you any desire to express yourself on that level?

Townshend: Well I'm starting to get 'round to like really wanting to ... well I'll wait, I'll reserve judgement till we work on 'Tommy'. I've never really been in on the making of a film from start to finish. If 'Tommy' and my involvement in it does nothing else other than drag me back yet again to the industry charisma that surrounds it.

At least it will teach me a bit about the making of a film. You know, I make films. I've got a camera. I know how it's done. I've hired cutting equipment and everything but I — I don't know, it's not something that comes naturally to me.

And if it doesn't come naturally to me I don't really want to force it. And there has been one very severe aborted attempt at a film which took such a great toll on me that I'm very very nervous to do it again.

That was the 'Lifehouse' project which was a script that I wrote, kind of a sciencefictiony kind of story, but the script was like a workshop type script. It was a story, a legitimate film script type script about what I hoped would happen when I began an experiment of making a six month rock concert. I think that is what it was all about. And I described all the things that would happen.

HP: A six month rock concert?

Townshend: Yeah it went on for six months. And the Who were playing all the time!

HP: That sounds more like a perennial nightmare for you than anything else.

Townshend: Anyway, the ... what it was is to take it up to its ideological level. Is that I've got this feeling, I think it's shared by most people, is that one of the reasons why so many people go to rock concerts is that usually is — particularly with really good performers — a moment when you just kind of disappear. You

just kind of become insignificant.

And you forget yourself, you forget the reason you went. And in that state I suppose it's really exhilarating. It really is like a meditate state. You're not there anymore. You're part of something. And you're free. And your head is free. It's like absence of self and absence of worry. The really great and the band as well.

What I wanted to do was to try to get that thing to last for a long, long, long time. Eventually to try to get it to be a state of mind, you see. I didn't know whether it was possible or not but I became obsessed with it. Universal Pictures said they'd finance it.

And we've got this theater called The Young Vic in London which is a bit like the Tyrone Guthrie Theater, it's a workshop type theater, it's in the round, very small and very good. We moved in and started to alter the sound, fitted in a quad system, and had billions of toys brought in — videos and recording studios and grand pianos and swings and all kinds of stuff. And we just started to open the doors and play.

The first day about fifty skinheads came in and did a dance which I promptly copied. Which is where two boys dance together and they bop one another's shoulders, you lean forward and the two shoulders bop, I thought that was really amazing. Followed closely by a maniac. Who ran up to the front of the stage, like a hippy, like some drug crazed hippy, and started to yell 'Capitalist pigs! Bastards! Get off the stage!'

So I lifted him up onto the stage and beat what shit there was left in him out of him. Whereupon he promptly got up again and got on the drums and said, 'I've always wanted to be in a group!' And then off again and then came back and started to scream. And I suddenly realized the whole thing about it is you almost need the ritual of starting and finishing.

It's like the whole magic of the joint is that you roll it and then smoke it and you said, "From now on I am going to enjoy life! You know! And it's very much like that at a rock concert, you've got to switch it on and then you've gotta switch it off. Otherwise there's no sense of occasion.

Anyway, it was a flop. And I kept trying and trying and trying and then the band started to lose interest. But I wanted the album which was eventually 'Who's Next'.

HP: What are you going to do about your children when they grow up and don't like the look of what their parents' style of living and ...

Townshend: Well, the oldest child is only four and half but she's quite precocious, naturally, and she occasionally just says things that indicate that we're in for a fantastic amount of trouble. But I think that by that time I might be even enough to handle it. I like to think of myself as sort of ... ah, the liberal father of two daughters and won't bat an eyelid and just sort of sit there in my library. I don't know ... I hope I'm gonna be alright, I hope we're gonna be alright.

But our family doesn't feel like a family. I haven't been educated in that kind of family thing. My wife came from a big solid integrated family so she kind of balances it up a bit. But I still feel kind of ... about like kids for example ... like they're very much somebody else, so there's no ... I mean I think about her as a kind of possession.

HP: But the kids you feel are just like people ...

Townshend: Yeah ...

HP: Until they bring home a musician when they're sixteen or seventeen!

Townshend: Yeah (laughing).

Interview by
Richard Robinson



Neal Preston

PETER WOLF

(continued from page 29)

about 'Ladies Invited' is that when you take out the record there's the old Atlantic Records label — the kind they used on their records in the 1950's.

Wolf — Oh yes. We just decided ... well, we're a very traditional band, we like to approach things pretty classically. When I say 'classically' I mean, you know, with tradition. Our role is to perform what people like and to entertain. And always, one of our big dreams — of everybody in the band — was to be on Atlantic Records and in those days when we were first buying and loving Atlantic records that was the label that they had. And we thought, for our own selves, it would just be kind of fun to see our names on that label.

HP — They also let you have a colored plastic record which is an idea that not many people can get their record companies to let them do.

Wolf — Well, that was an idea that we came across for 'Blood Shot' to coincide with the concept; to kind of go along with the album. We were all sitting around one day and somebody thought of the idea and we said, 'wow, that would be a nice little extra, add a little touch to it; that would help.'

HP — I've seen record companies faint at that type of suggestion, it costs so much extra.

Wolf — Most of 'em do, that's why we always carry 'em' migrate with us so we can revive 'em ...

HP — A lot of people are learning about the tradition of music that you stand for only through the J. Geils Band.

Wolf — That could be one of the highest compliments that somebody could pay us — you know, that we've helped them turn on to other things.

HP — You started in the mid-1960's and here it is almost the mid-1970's. Many people in your audience are too young to remember the roots music that you developed out of, in fact too young to remember the mid-1960's. How do you feel about that new audience? What's your reaction?

Wolf — Well, first of all, there's two things we've got to clear up. When I say we're a traditional band I mean that the way we approach the music is traditional but the music is contemporary. It's not like we're just taking this old music and

playing it, not like we're doing something like Sha Na Na would do. Or any kind of rock revival. Now the second question, as far as the age thing, I'm just a young fellow myself ...

HP — Do you ever think about that, that some of the people out there were only four or five years old when you first picked up a microphone?

Wolf — No, the more power to 'em, the more power to me. Age to me is ... well, the only thing you kind of keep track of your age for is for tombstones and stuff. It ain't for the living.

HP — Like on the Chuck Willis album cover. Do you think that kids should know about Chuck Willis and Johnny Ace and Solomon Burke? Sometimes they'd rather listen to you than to go and try to find out how it all began ...

Wolf — That's up to the person. If somebody is going to a movie it doesn't mean they have to go back to Charlie Chaplin to understand movies. It depends how serious they are about movies. If they want to get a well rounded knowledge about movies then they study movies. If they just want to go out to the drive-in or something to see what's happening, fine. If they want to buy records and just have a good time, fine. If they want to know where it's coming from then they can do some studying on it.

But like it was only recently — like movies a couple of years ago — that people decided it was an art form. Like TV was at first an entertainment thing to sell soap suds to amuse the masses. Some people always took it seriously in the early days as an art form, but it wasn't used as an art form. Now it's getting more that way. It doesn't mean that to sit and enjoy 'In Concert' on TV you got to know about 'Howdy Doody' you know ...

HP — Did you ever expect that rock and roll would still be going strong in 1974 and would be considered an art form?

Wolf — It always was an art form. In itself it was always an art form.

HP — Did you always feel it would be here, that it wasn't transitory.

Wolf — Oh it is transitory. It is changing all the time. It's constantly changing. You know, they called it rock, and they called it bop, they called it rock and roll, acid rock, glitter rock ... I don't care what they're going to call it ... Whatever it is, it's going to be around.

HP — Do you worry about ...

Wolf — I worry all the time. My God! My dentures! Will they hold? That's one of the hardest things I have to worry about

this is true, I have my dentures, and it's hard enough wearing a toupee, but to have to worry about my upper plate, that really gets incredible. Sometimes the mike gets caught on my upper plate, but kids think it's part of the show so it's groovy ...

HP — Boy this is going to look good in print. You're really going to get letters.

Wolf — And the fake nose that I have, it's made out of putty ...

HP — The one with the glasses and the moustache attached to it ...

Wolf — I really look like Erroll Flynn when I take off all my makeup.

HP — Do you worry about leaving stuff in the can that might eventually be released years from now?

Wolf — Well, as long as it's refrigerated it's all right.

HP — Okay.

Wolf — That was good. THAT WAS GOOD!!

HP — Okay, what do you want to say about your next album?

Wolf — Next album's gonna be better than our last. And you can also ask another good question: why is it called 'Ladies Invited'?

HP — Why is it called 'Ladies Invited'?

Wolf — Well, they always were invited, but in case they weren't quite sure we thought we'd do it formally.

HP — Gone again.

Wolf — We should keep in all the funny stuff.

HP — Okay, I'm going to leave in all of it ...

Wolf — Like 'Hey man, how ya doin'?

'Okay, I have a weak back'. 'How long have you had it?' 'Oh, about a week back'.

HP — Do you have people writing this for you or do you come up with it yourself?

Wolf — Stephen Joe Bladd, our drummer, writes all our material. We plagiarize it from him.

HP — Time to turn off the cassette machine ...

Wolf — Oh no, keep it going, we're really getting hot now. I know the guy who made Red Skelton what he is today. No, the J. Geils Band you see all we're trying to do is just be good at what we're doing and keep on doing what we're doing. And as many people as we can get to, we just hope we can turn them on, and just make 'em get up and do a little bit of sweatin' and that's really all there is. And let them know that they're livin' in the here and now, just seize the moment while you got it.

HP — Does everybody criticize everybody else in the band and make suggestions?

Wolf — One thing about the J. Geils Band, in answer to your forthcoming question, 'Have you found it difficult to stay together all these years' ... one of the reasons that we can stay together is that we are a six member band and there is no leader. Certain people take care of certain things, but everybody's able to express what they feel and in the studio everyone's open to express what they feel about something, or about gigs or what they want to do. And so, in turn, that means that everybody's quite satisfied.

We try to make it so everybody can be quite satisfied and keep pushing it. And like when you're traveling on the road ten months out of the year, you've just got yourselves and you know it's gotten crazy Richard, just tryin' to find girls and stuff like this and worrying about if she's eighteen or seventeen.

HP — Do you have any place where folks can write in for further information?

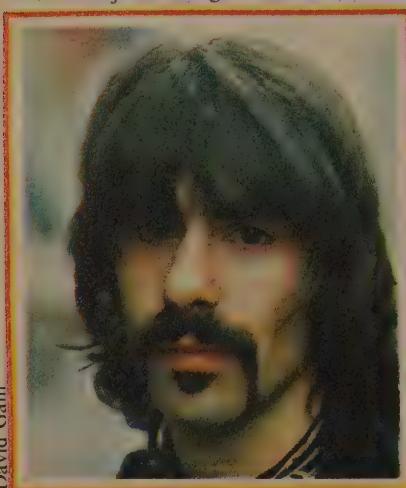
Wolf — For further information? Sure. Write to the J. Geils Band care of Bandana, 1060 Park Avenue, New York, New York. We rented out the place there just so we could have a ritzy address.

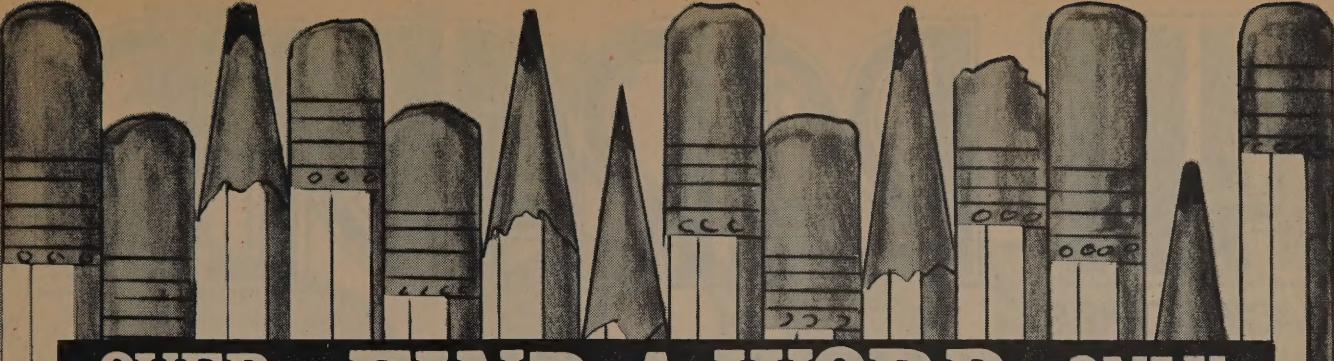
HP — Are you gonna get mail?

Wolf — Please. Or they can get in touch with us through Atlantic Records ...

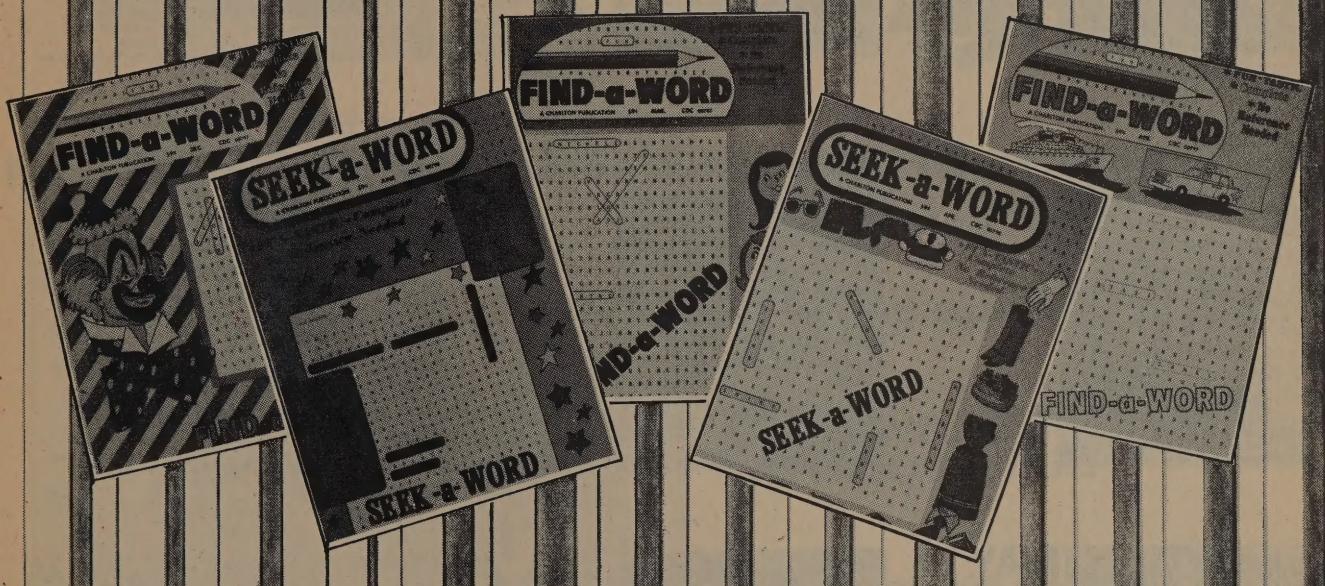
HP — Or just knock on any hotel room door ...

Wolf — Knock on heaven's door. □





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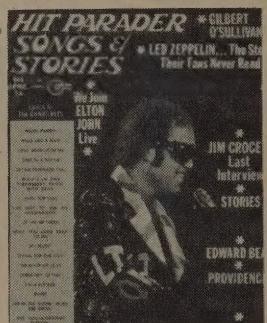
"Angie"
"All I Know"
"I Got A Name"
"Let Me In"
"Saturday Night's Alright For Fighting"
"Such A Night"



MAR. 74

Ahman Brothers
Jim Croce
Three Dog Night
Mick Jagger
Rod Stewart

"Goodbye Yellow Brick Road"
"Hello It's Me"
"Photograph"
"We May Never Pass This Way Again"
"Knockin' On Heaven's Door"
"Top Of The World"



APRIL 74

Jim Croce
Elton John
Alvin Lee
Stories

"Leave Me Alone"
"Living For The City"
"Helen Wheels"
"Time In A Bottle"
"Walk Like A Man"
"I've Got To Use My Imagination"



MAY. 74

The Beatles
Peter Townshend
The Stones
Black Oak Arkansas
Alice Cooper

"Doo Doo Doo Doo Doo (Heartbreaker)"
"Hangin' Around"
"Midnight Rider"
"Spiders And Snakes"
"I've Got To Use My Imagination"
"Jim Dandy"



JUN. 74

Emerson, Lake & Palmer
Paul McCartney
The Allman Brothers
Led Zeppelin
Rick Derringer

"Come And Get Your Love"
"Rock Dog Roll Hoochie Koo"
"You Sure Love To Ball"
"Star"
"Dark Lady"
"You're So Unique"



JULY 74

Grand Funk Railroad
Robert Plant
Yes
Ian Hunter
Alice Cooper

"Jet"
"I'll Have To Say I Love You In A Song"
"Bennie And The Jets"
"A Very Special Love Song"
"The Loco-Motion"
"You're The Best Thing That Ever Happened To Me"

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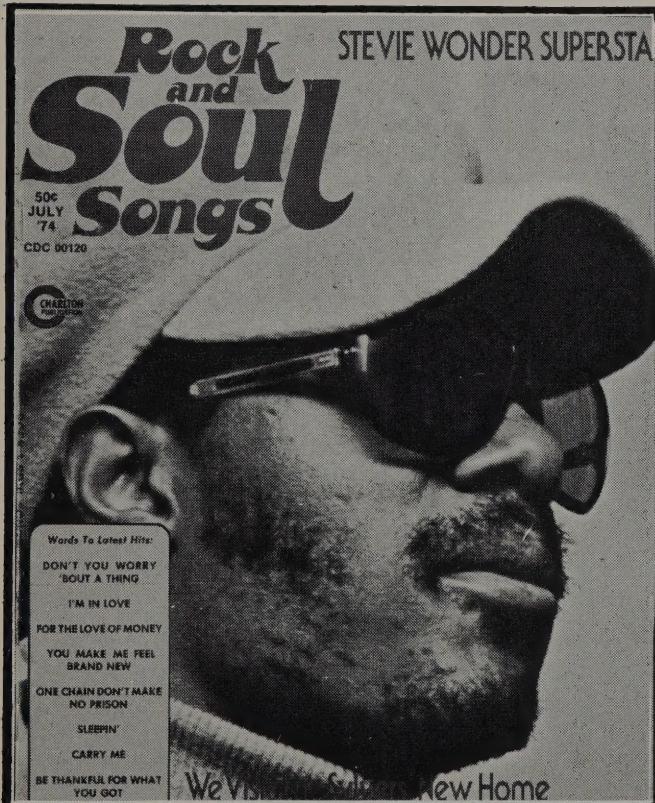
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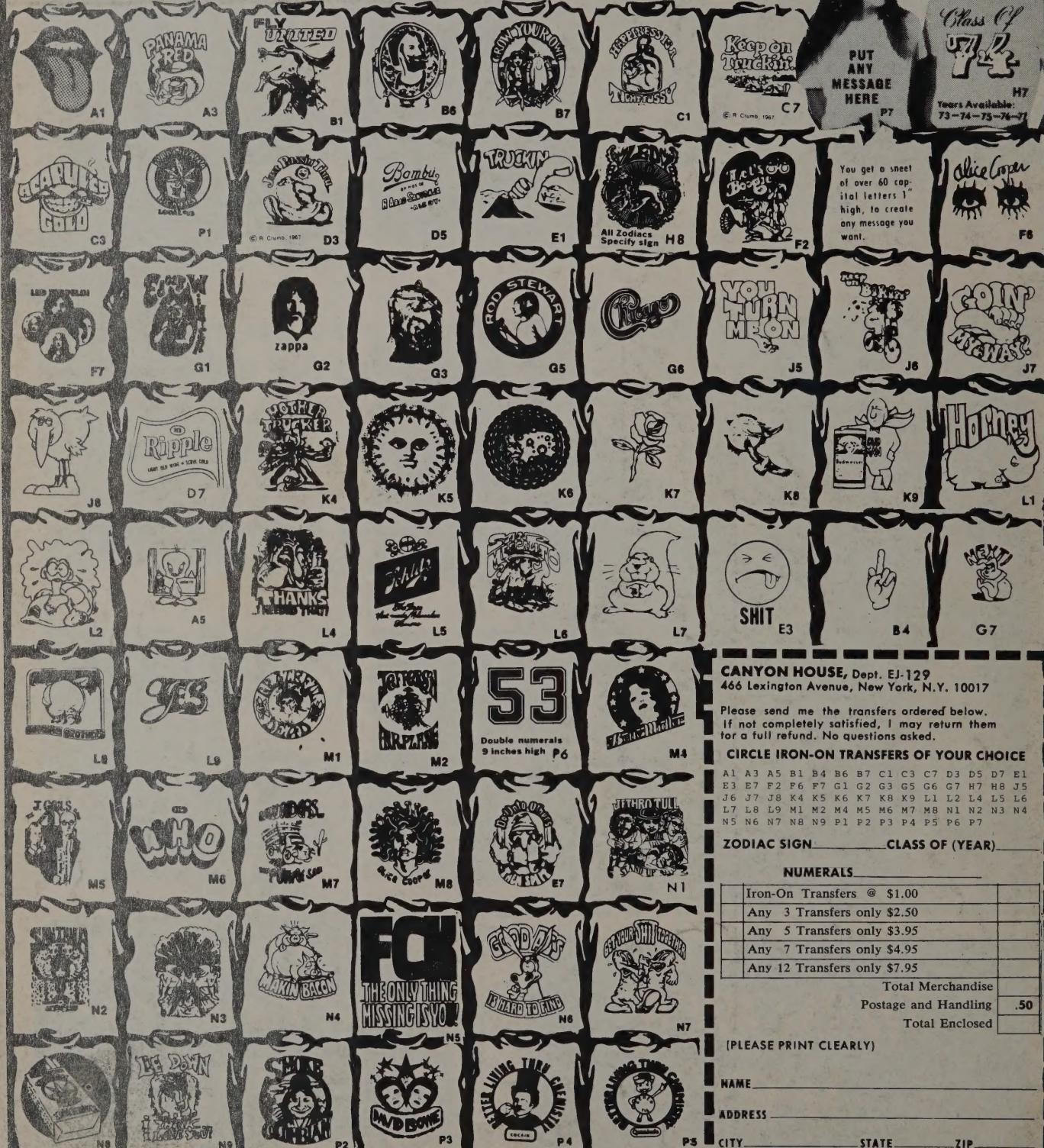
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